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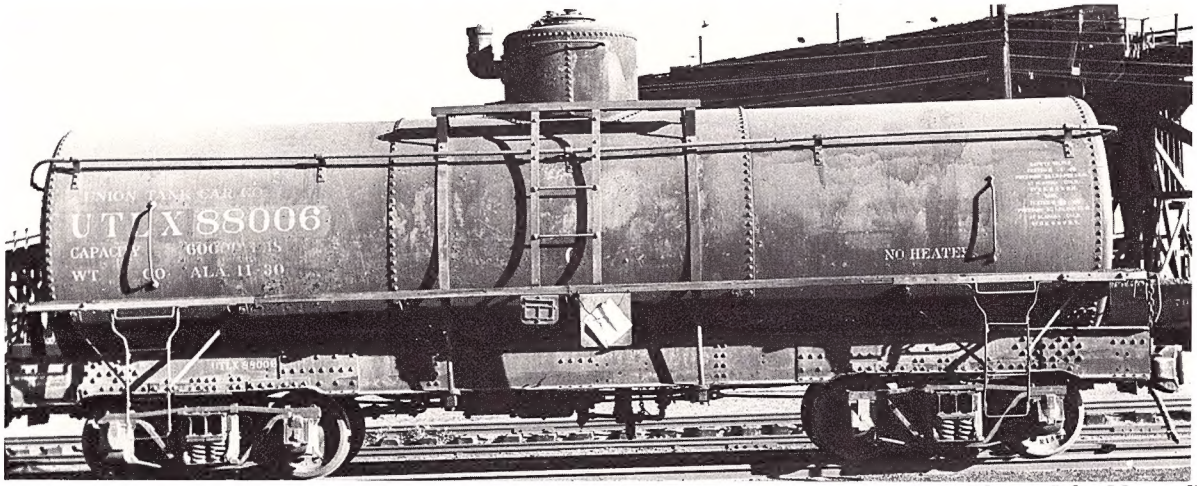

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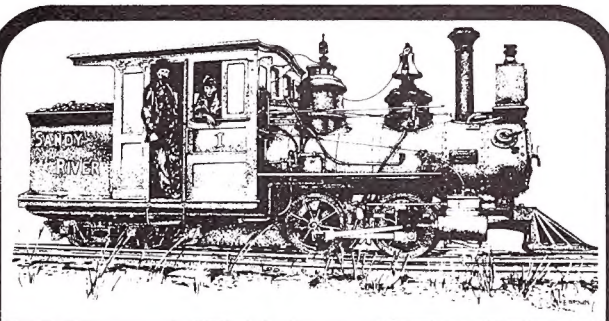

Robert W. Brown
Editor and Publisher

Irene L. Brown, Business and Office Manager
Sharon Olsen, Art Director
John Bird, Typography

Gene E. Deimling, Associate Editor
Charles W. Getz, Associate Editor

Contributors:
Richard Andrews *Mic Greenberg* *Gary Nash*
Alan Armitage *Kelley Morris* *Brian Pate*
Harry Brunk *Gordon North* *Ted Wurm*

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COVER

This magnificent painting of Denver & Rio Grande Western #340 was painted specially for the **GAZETTE** by Jim Finnel of Durango Press. This is Jim's second **GAZETTE** cover. Last January he shared his painting of Sandy River & Rangeley Lakes #15 with us. Let's hope that Jim's cover paintings become an annual event in the life and times of the **GAZETTE**.

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☐ **MAY/JUNE 1979** – D&RG & D&RGW Cabooses, V&T Box Car #1011, Assembling the Kemtron 0-6-0T Kit, Western Sawmill, Logging Mallets Part 10, Tonopah & Tucumcari, Notes on Precision Scale Diorama.

☐ **JULY/AUGUST 1979** – Bellevue & Cascale Part 1, Vintage Trucking, 16mm Narrow Gauge, Yorke Brick Store, Rio Grande Southern 1939, Balboa C-19 Becomes RGS #41 Part 3, Railshed Display, Branch Line Terminals, Jigs & Fixtures, Gila Pacific Yard Office & Bunkhouse.

☐ **SEPTEMBER/OCTOBER 1979** – Military Light Railway Locomotives of U.S. Army, Auxillary Sound Car, C-19 Becomes #41 Part 4, Rio Grande Bear Traps, McGiffert Log Loaders, Painting Two Foot Cars, Whiffletree & Kinky Creek Ry. Co., Color Basics, Bellevue & Cascade Part 2.

☐ **NOVEMBER/DECEMBER 1979** – Stambaugh Garage, Tips to Winning a Blue Ribbon, Styrene Structure Building, Bridgton & Saco River RR, Building Phillips Part 1, Logging Mallets Part 11, Bellevue & Cascade Part 3, Observations on On3 Iron Horse K-37, C-19 Becomes #41 Part 5.

☐ **JANUARY/FEBRUARY 1980** – C&NW in Black Hills Part 1, Old Stone Store at Buffalo Colorado, Forks Creek Station & Eating House, Prototype Mix of Equipment, On3 Rotary by Durango Press, Framing Phillips, C-19 Becomes #41 Part 6, Building Ariel.

☐ **MARCH/APRIL 1980** – On30 Gauge Mogul, Forks Creek Section House, HOn3 C-25 Rebuild, Magic of the Rio Grande, C&NW Part 2, Phillips Trackwork, Woss Camp Water Tank, Logging Mallets Part 12, Industrial Tramways.

☐ **MAY/JUNE 1980** – Car Ferry for a Ferry Slip, Lettering Cars, Turnouts & Turnout Control, C&S Coal Cars, Dog Hole Steamer, Bellefonte Central RR, Debugging a Mason Bogie, Solderless Locomotive Construction, Rock Formations.

☐ **JULY/AUGUST 1980** – V&T for Modelers, Forney Affair, Barrels & Steel Drums, West Side Shays, Black Hawk Station, Car Ferry Part 2, Modifying the Northwest Short Line Quartering Jig, HOn30 Two Foot, Stovepipe Canyon, Bridgton & Harrison.

☐ **SEPTEMBER/OCTOBER 1980** – Los Pinos Western, Logging in Sn3, Sn3 Heisler Conversion, Sn3 Parts List, C&S & RGS Box Cars, Weathering Signs, Brass Doweling for Stronger Models, Buildings at Phillips, Backyard Locomotive, Humbrol Paints, German Military Light Railways of WWI, Matchbox Traction Engine Rebuild.

☐ **NOVEMBER/DECEMBER 1980** – Cerro-Bend Casting, The Eagles Creek Heisler, The Phillips Station, Black Hawk Buildings, Hobart Mills On3 Caboose, A 1920 Concrete Mixer, The CONX Tank Cars, Lancaster,Oxford and Southern Motor Car, A Small Cargo Schooner for your Railroad, Rolling into Bridgton.

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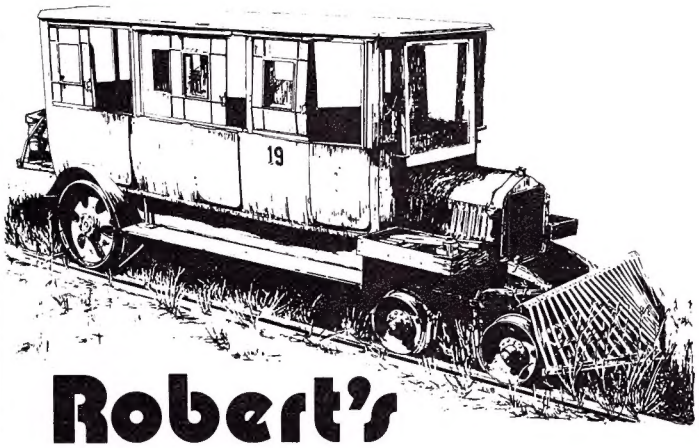
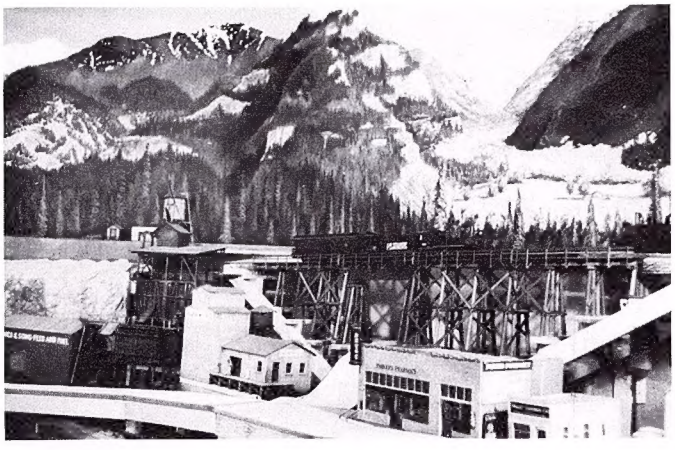


Robert's Ramblings....

Dee Trent sent in this old torn postcard from an old family album. This old Tacoma, Washington picture is of value because of the unusual fashion show it provides. Look carefully at the clothes in this photo the next time you have to decorate a figure for your railroad.

Mark D. Swerdfeger, 9743 Loma Blanca Drive, Sun City, AZ 85351 will host another of his annual gatherings at his home on Saturday and Sunday, February 14th and 15th, 1981. Mark has a large On3 layout which is well worth seeing. The photo shows a part of his line. The background scenery was painted by Sam Taylor.



It is with great pleasure that I welcome Mic Greenberg and Gary Nash as regular contributors to the **GAZETTE**. Both of these modelers have demonstrated their skill in building beautiful models in contests as well as in the pages of the **GAZETTE**. Mic will be concentrating on tools and shop technique. In this issue he discusses his workshop area and some of the special tools he uses. Gary will be covering techniques that he uses to increase realism in his models. In this issue he discusses how he uses real dirt to weather his models. In my opinion both of these men are doing some of the most innovative modeling being done today. Incidentally, neither one of these fellows calls himself a model railroader. Both Mic and Gary build one-of-a-kind static models or small displays. They are interested in weathering, detail, and the "feel" that a particular structure or scene has. Study their models for techniques you can use to improve your modelbuilding whether it be cars, locos, structures, or layout. I am looking forward to what they have to teach us.

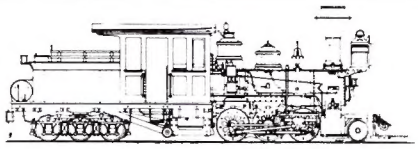
As I was doing the reviews for this issue I was impressed with the number of very fine building kits that are coming out on the market. There was a time when I would not even look at a building kit. However, after assembling several for review over the last two years I have come to find assembling these structures to be a very relaxing and creative past time. The new structures have so many special parts and the quality of the parts has so improved that you can create very fine models from these kits. I find that if I divide the job of assembly into small bite sized hunks I can get a lot done. As an example, if you decide to prepare the wood or color the parts one session, then assemble the basic shell of the building the next session, then spray the plastic parts the third session and so on you are never overwhelmed by the job. Just be sure you set realistic goals for each session and try and get to your work bench at regular intervals. If you can find 45 minutes two or three times a week you can get a lot of models assembled.

Every once in a while I get a letter in the mail with several old postcards or other photographs of trains. It is amazing what can be found in these old album photos of interest to the modelbuilder. I especially like to look in the background of such pictures to see the little details of life that we often overloook in our model scenes. Signs, vehicles, people and their fashions, fire plugs, pavement details, all create that illusive "feel" that the scene maker wants to capture. I have included an example of "album" pictures in this Ramblings. Please share yours with us.

I also want to publish more layout descriptions. I have very few of these on hand. In fact, any description of a narrow gauge or short line model railroad or operating scene will get priority treatment in the **GAZETTE**. So send in photos and descriptions of your layouts and scenes. Share your enthusiasm and efforts so others can profit and become enthusiastic too.

It is with genuine sadness that I have to announce the passing on November 16th of John Ullmon. John shared his beautiful Sn3 layout with readers of the Sept/Oct 1980 **GAZETTE**. John was well known in this area for his support of Sn3 and for his pioneering work in that gauge. John was always willing to help; he produced his Sn3 layout article in only two weeks when I asked for it. He has helped me and the **GAZETTE** at many conventions. Our most sincere condolences to his family.

Bob Brown



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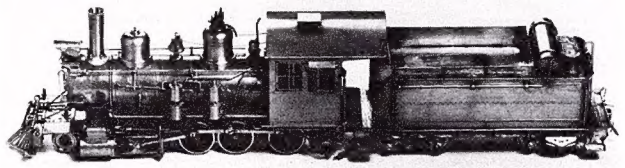

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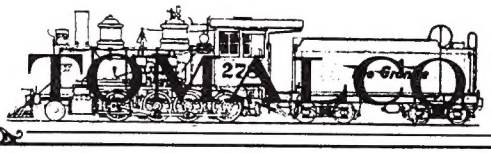

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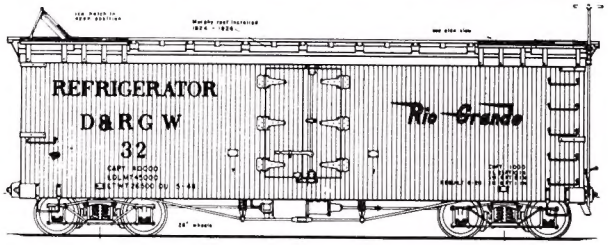

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The Pigeon Hole

Dear Mr. Brown:

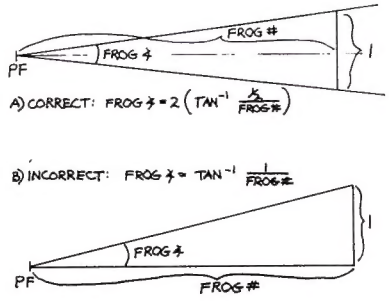
Regarding your "Part 4" on Turnouts in the May/June **GAZETTE**, you, like many others unfamiliar with the geometry of railroad frogs, have erred in the manner in which you have laid out the frog angle.

By definition, a frog number is the number of feet to the point where the frog is spread 1 foot. Geometrically this is an equilateral triangle in which the *base* is 1 foot and the *altitude* is the frog number of feet. See drawing attached. Your system, using a right triangle with one side the frog number, another, side, perpendicular, unity, is incorrect.

This can be shown also with the following trigonometric calculation of the included angle (frog angle in this instance) for both cases:

a) *Correct Method* No. 8 Frog:
Frog ∢ = 2 (Tan $^{-1}$ 0.0625)
Frog ∢ = 2 (3°-34.5801369')
= 7°-09.1602738'
= 7°-09'-10"

b) *Incorrect Method* No. 8 Frog:
Frog angle = Tan^{-1} 0.125
Frog angle = 7°-07.0501015'
= 7°-07'-03"



Having laid out a few of these in my days in the Engineering Department of the N.Y.C. R.R., I know the difference.

Sincerely,
H. L. Vail, Jr.

Gee whiz . . . Ed.

Dear Bob,

I would like to use your magazine to send my thanks and appreciation to all the suppliers listed in the September/October **GAZETTE** on page 33 as being Sn3 suppliers. I sent SSAE's to most of those listed and received a fairly prompt reply from a large percentage of those. Some sent along a very nice catalog for which they usually charge a buck or two and even returned my SSAE. I really appreciate the concern these companies showed. As I begin ordering supplies early next year, I will spread my orders around to all the various suppliers to thank them for their acts of friendship. I am utterly amazed at the quantity of Sn3 materials now available. When I built a half dozen or so cars back in 1970, only the basic car parts were available with only a couple of suppliers. Even so, I'm trying to buy those cars back from the friend I sold them to (like a fool!). Again, thanks to all you Sn3 suppliers for your catalogs, lists, and your help by having hundreds of parts, kits, and ideas available for what I have always considered the best scale to model narrow gauge railroading.

Aside from the Colorado RR Museum, who else has car, loco, etc. plans for sale. I have misplaced or given away some of my plans. My memory seems to be a little short on who I used to get plans from.

Can some reader loan or let me have a set of plans from the Red Mountain Mine produced by Timberline a few years ago? With a few modifications, I hope to use this as the main source of revenue for the P&OC Ry.

That's it for now.

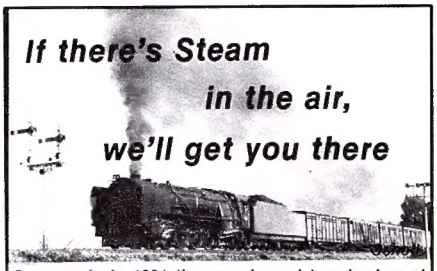
Sincerely,
Robert R. Harmen
2 Lathyrus Ct.,
Pueblo, CO 81001

Dear Mr. Brown,

I would like to correspond with those interested in modeling TTn3½ scale using N scale trucks, etc.

Also, I am attempting to compile a list of "what's left" of various narrow gauge lines, especially stuff that went far from its original home, such as the locomotives and cars that went to Alaska, Hawaii, Mexico, South America, etc. I will answer all letters.

Sincerely,
Bob Yarger
Windtop Acres
Fairfax, VT 05454



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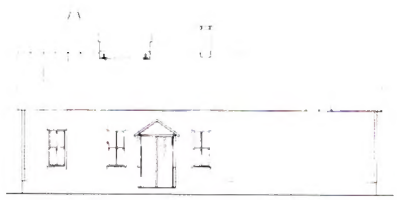

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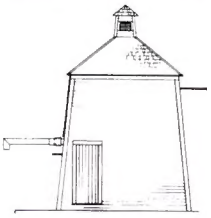

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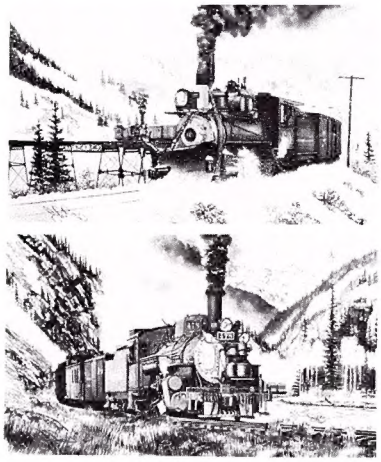

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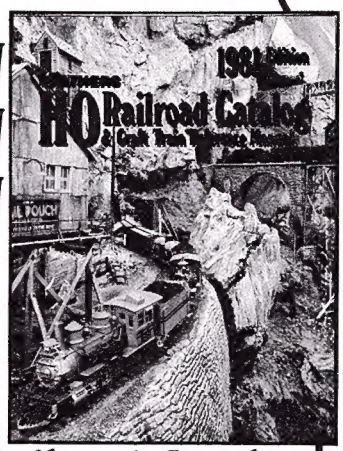

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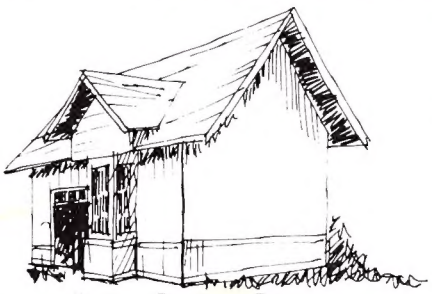

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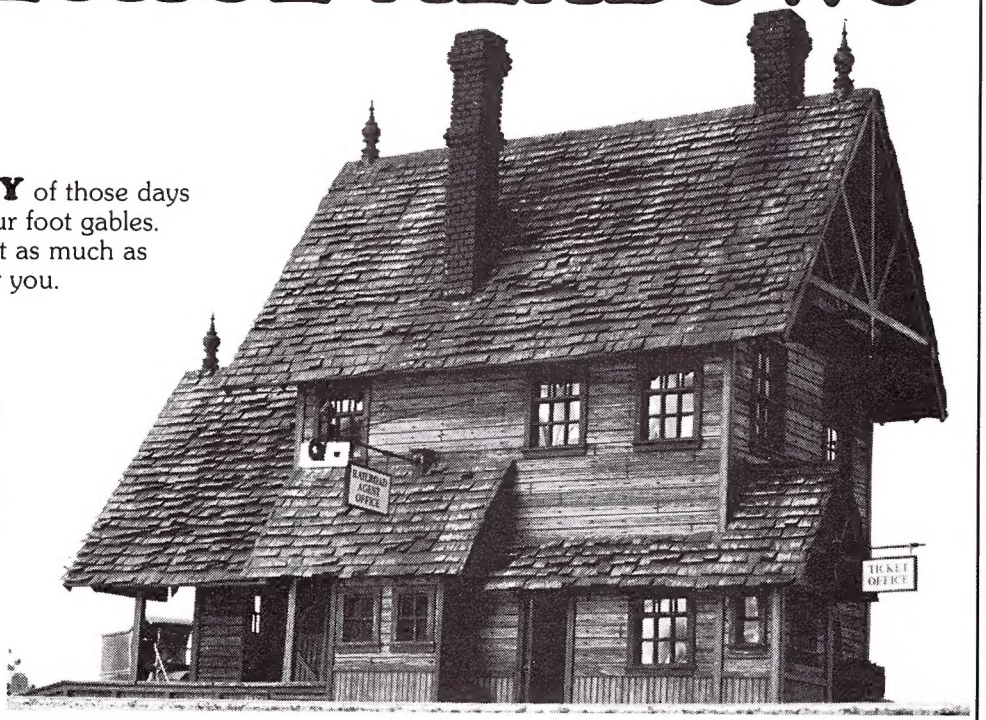

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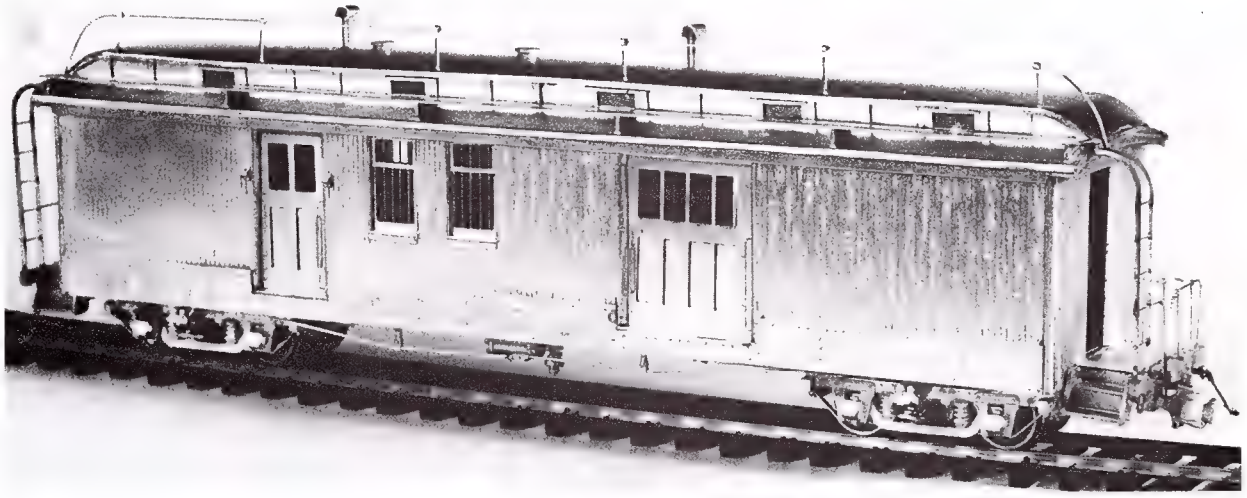

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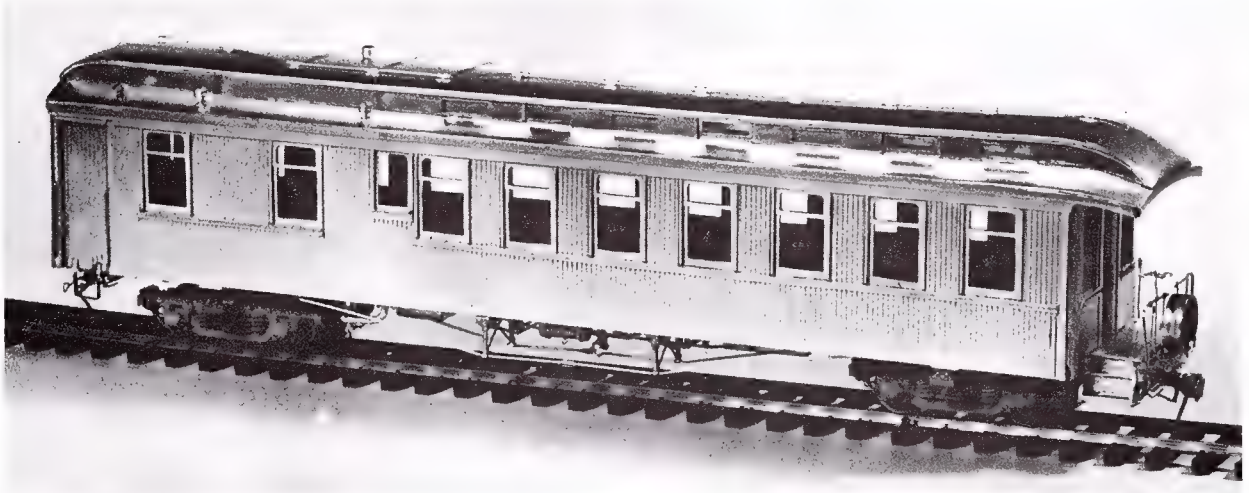

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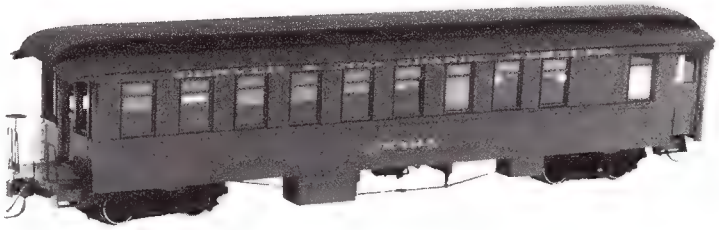

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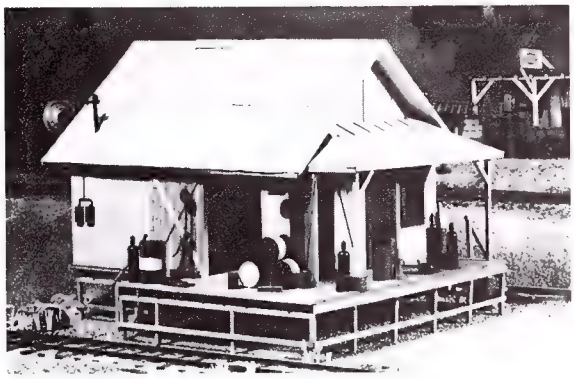

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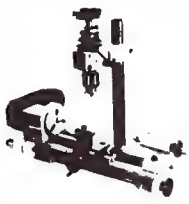

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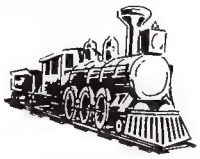

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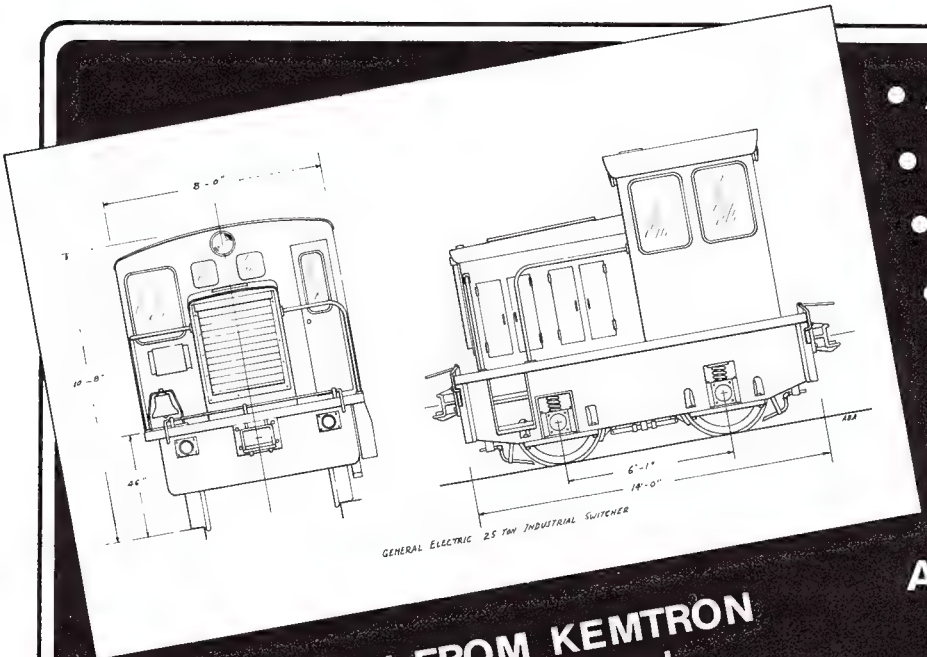

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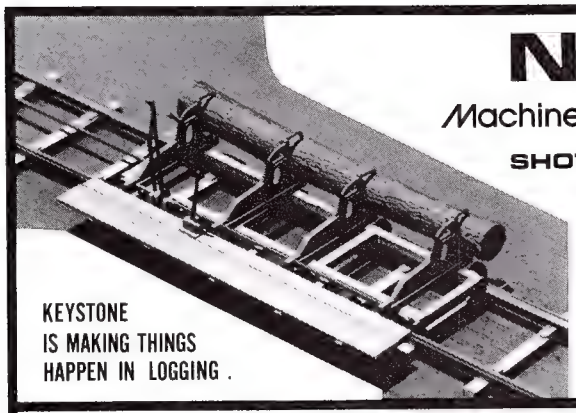

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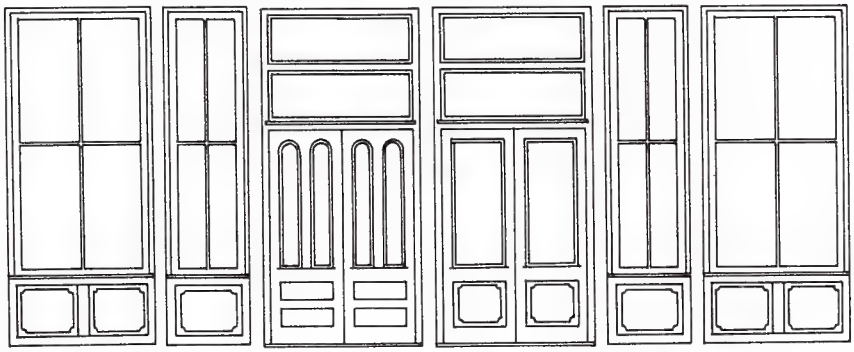

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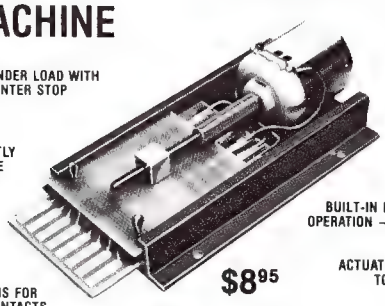

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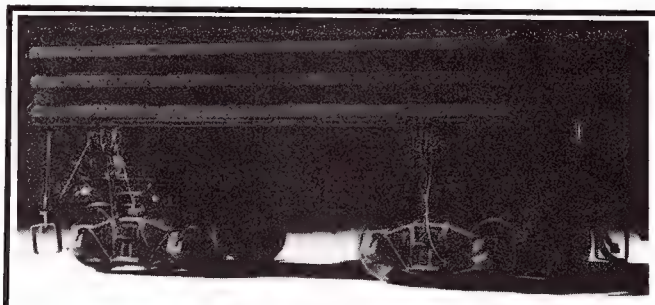

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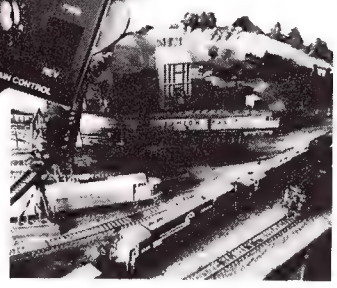

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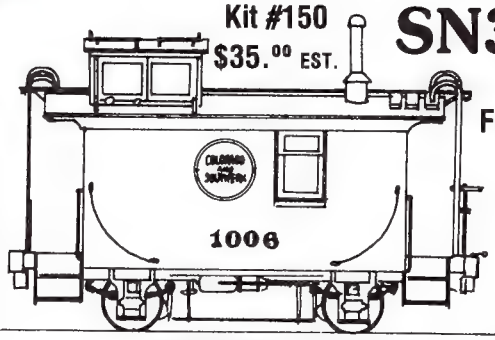

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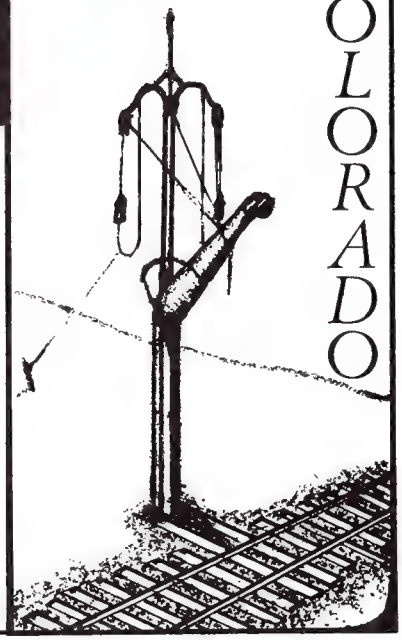

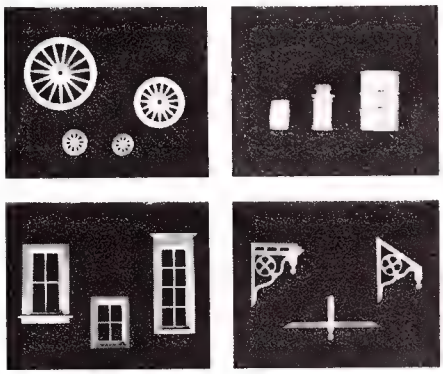

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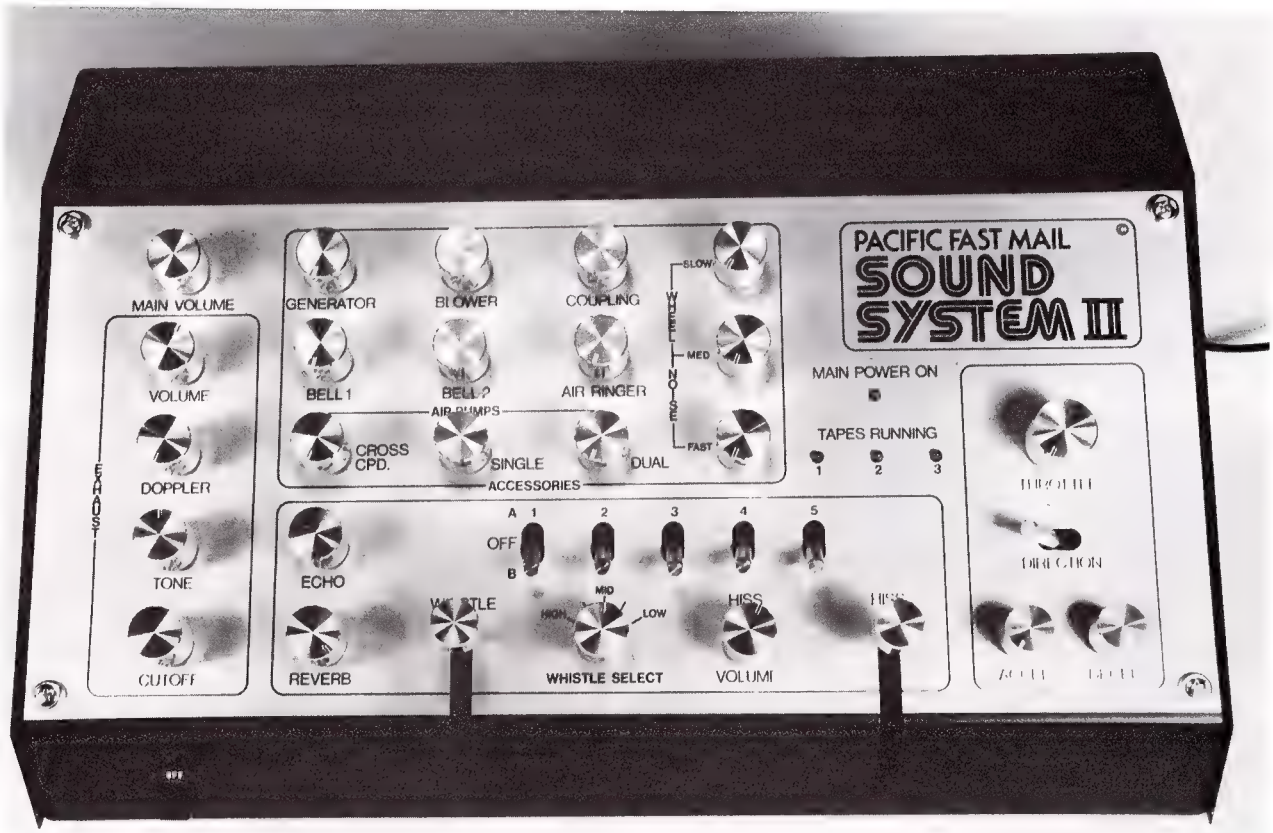
NEW in REVIEW

The PFM Sound System II
by Bob Brown

I have always felt that the **GAZETTE** has promoted the use of sophisticated sound systems. Thanks to the "sound wizard", Gordon North, we have had several fine articles describing how to modify the old PFM sound system to transmit tape recorded train sounds through locomotive mounted speakers. Also, thanks to Gordon each of the **GAZETTE** portable layouts exhibited at various conventions has had automatic sound systems. These have shown just what can be accomplished with a basic sound system plus taped sounds. However, up to this time you either had to have a friend like Gordon to convert your system, or you had to do it yourself, or you could send your system to PBL for a very fine conversion to tape. Now, thanks to PFM you can buy the whole sound system all ready to install and use.

This review will be a description of the PFM system based on my own use of one of the systems on Tuolumne Forks. I know nothing about electronics nor am I interested in the subject. So I am not going to discuss the inner workings of the unit. The system is not cheap. It will cost you about $900.00 to get set up with the complete system. But remember, this is a once in a lifetime purchase and you can buy the system in sections. I found the unit very easy to set up. It is just a matter of plugging in the plugs into the correct sockets. A very comprehensive set of booklets and instructions is included to help you use your system. The locomotive sound installations have not changed. Any PFM equipped locomotive will operate on this new system. Installation of new sound units in locomotives is the same as with the earlier sound system.

The heart of the new system is the main console. It is the same size as the old system so it will fit in existing sites. You can start your system by just buying the main console. It sells for $548.50. The main console has the throttle, and all the sound controls. The photograph shows the controls clearly. The main volume, exhaust volume, doppler effect, tone, and cutoff are on the left hand side. The special tape sound controls are across the top of the unit. The echo, reverb control, and multi-adjustable whistle, along with the hiss, is located at the bottom of the main console. The throttle is located on the right hand side of the control unit. There is also a main power-on light and a light for each of the three tape recorders. A main on-off switch is provided on the front bottom of the unit. There is a press-to-reset circuit breaker on the back of the unit.



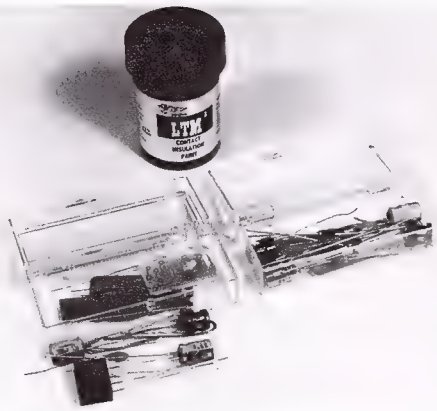
The throttle is beautiful. It is responsive and the acceleration and deceleration can be set. I was able to get my Shay to coast three or four feet with this throttle. The reverse switch has a center-off position. You can set your speed and switch to center off and the speed will remain the same. If you set the acceleration and deceleration you can achieve a degree of automatic control for a back and forth layout by merely switching the reverse switch back and forth. The locomotive will slowly decelerate, pause, and slowly accelerate until you throw the reverse switch again.

I found this system louder than the old system. The doppler effect is excellent as is the echo. The whistle has many variations. There are five switches, each with three positions, plus three more adjustments on the whistle knob to control your whistle tone. You can go from a deep roar to a peanut whistle peep. The whistle on my review unit seems a bit flat compared to the old system. This could be a matter of adjustment, however. All the controls mentioned above would be at your command if you just bought the main console.

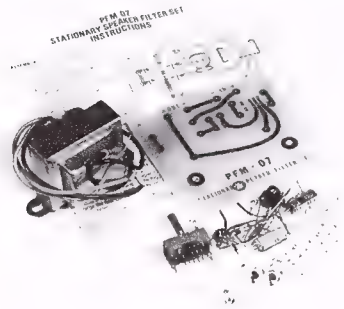
The Quadratape 3-tape recorder. The harnesses show in the foreground. Each tape unit has a start and stop/eject button. Once the correct tape is in its recorder you never have to change it.

The next major unit is the Quadratape 3 tape recorder. This unit sells for $275.00 and just plugs into the back of the main console. There are three multi-plug harnesses to plug in plus a wall plug. You can use any of 12 tape tracks if you have this unit. The accessory control section of the main console controls these tapes. You push a switch to turn each recorder on and the appropriate light goes on on the face of the main console. The sounds available and controllable from the main console are: a generator whine, a blower sound, a coupling crash which you have to time in your switching, two hand-rung bells and an air-ringer bell, a cross compound air pump, a single air pump, and a dual air pump, a slow-speed train running noise, a medium speed running noise, and a fast-speed running noise. One or all of these sounds can be turned on by the twist of a knob. It is possible to have a locomotive chuffing along with running noises, the air pump pumping, a bell pealing, and the generator whining all at once. Once you hear all these you will be sold on sound. Tapes are available for these sounds. They sell for $9.95 for four sounds. Blank cassettes sell for $4.95.

You can add a reverb unit for $43.50. This unit plugs into the back of the main unit and causes a hollow reverbating sound which is beautiful. You can also buy a stationary speaker unit for $16.50 which mounts under the layout. It comes less a speaker. You add one of several recommended speakers and the sound is magnified with stronger, lower sounds. I have not connected my stationary speaker unit but I am told the sound seems to be coming from the locomotive no matter where it is in the room.



A bottle of contact paint used on the back of locomotive drivers to interrupt the sound and make the chuffs. The boxes contain locomotive sound unit kits.

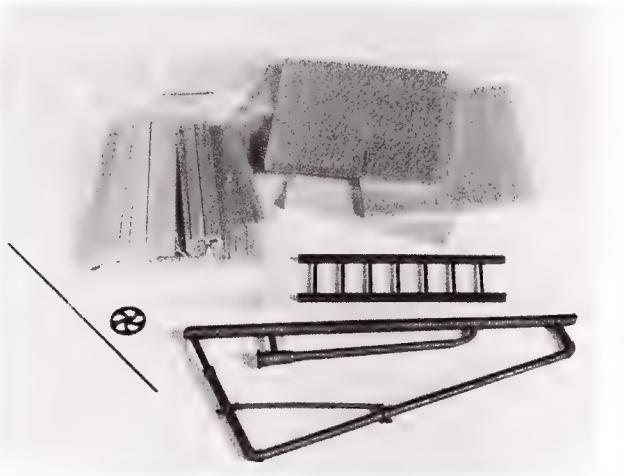


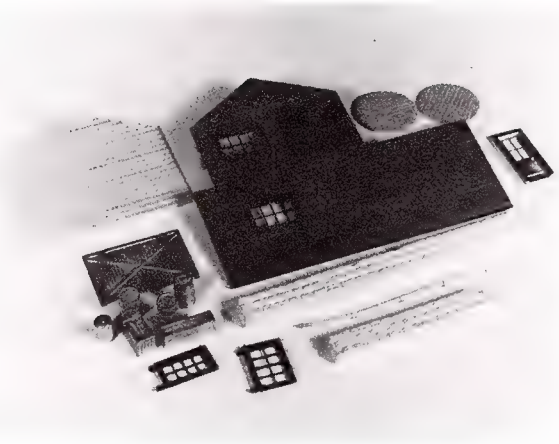
The stationary speaker kit which comes less speaker. This unit, along with a large speaker, is mounted under the layout. The resultant sound seems to come from the moving locomotive.

PFM also has a long list of bits and pieces for their system. The locomotive sound units come for open framed motors for $8.95 and for micro-motors for $9.95. These units have to be assembled. The older units came in one piece. All the pieces for these locomotive units can be purchased separately as well. They also have speakers, ballast lamps, heat shrink tubing, micro-plugs, and contact wires, to name a few. PFM provides everything you need for a complete sound system.

The new PFM system does demand that you stay near your control panel so you can orchestrate the sound. PFM plans to come out with a main console without a throttle so that you could add certain walk around throttles. They will also be bringing out tape recorders for single four-track tape cassettes. I have no hesitation about recommending this sound system. It brings an added depth to operating miniature locomotives. I know *I* find a sound-less locomotive a dead thing and something I have little interest in running.

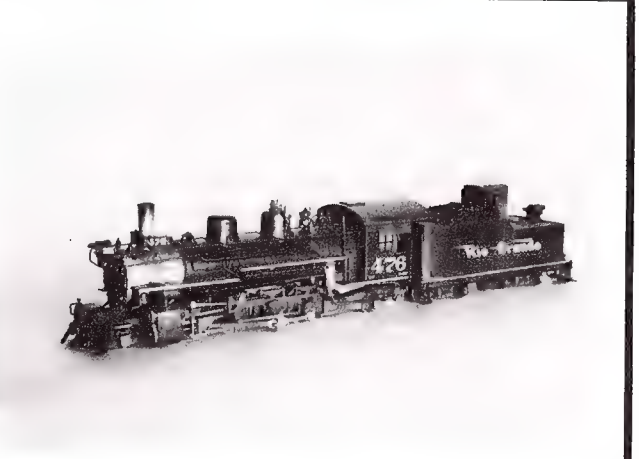
Scale Railway Equipment Co., 2010 Elkins Drive, St. Louis, MO 63136 has come back on the market with a new On2 kit. It is too modern for my Phillips scene but this water plug is just right for many other later locations on the Sandy River & Rangeley Lakes Railroad. There was a similar water plug about 1905 at Phillips but it did not have the shed. I think this kit could be used for this earlier plug, however. The shed is composed of pre-cut scribed wood. The deck is pre-cut individual strips of wood. The main parts of the kit are lost-wax brass castings. The valve wheel is plastic. The kit comes with a page of instructions, and an exploded plan and a photograph of the model. This is a fine little item. It sells for $8.95 and only 100 will be made. The metal parts will be offered in white metal later and the kit will be offered in HOn2 after the first of the year. The Madrid Junction enclosed water tank will also be offered in both O and HO around January. Watch the **GAZETTE** for details. *Bob Brown.*





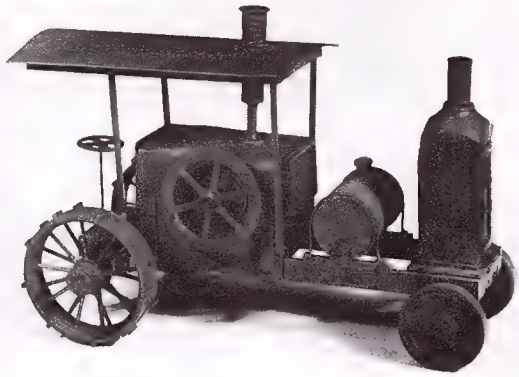
Sequoia Scale Models, 2470B Glassell St., Orange, CA 92665 has a new HO scale structure available. This little kit is based on an early design from the **MODEL RAILROADER**. The kit makes up into a chemical company but it could just as well serve as any kind of small industry or track-side structure. The kit is composed of die-cut Kappler scribed wood. All doors and windows are cut out for you. The winodws are Grandt Line black plastic castings and the doors are cast in white metal. The kit comes with plaster stone foundation pieces, and a set of white metal detail parts such as oil drums and boxes. There are also several little wooden pallets by Kappler. The plans are beautiful and very complete. The kit actually has an instruction booklet telling you how to assemble the kit. You should have no problems with this model. When finished it occupies a space only 5 inches by 3½ inches. The model sells for $29.95. *Bob Brown.*

The Alamosa Car Shops, 12157 Valliant Drive, San Antonio, TX 78216 has issued their new HOn3 6000 series D&RGW flat car kit. The kit comes packed in a plastic box along with full plans and instructions. The wood body comes completely assembled but un-painted. The body sills, end beams, and individual floor boards are glued together. All handgrab and other holes are pre-drilled for you. The location of the plastic injection molded truss rod beams is marked. The car kit comes with Grandt Line plastic details and trucks, pre-formed grab irons, metal truss rods, Kadee #714 couplers and custom decals from Micro Scale. I had a factory assembled model and a kit for review. The car is clean and well detailed. The individual planked floor is very effective and my assembled sample tracked well. At $16.95 this seems a fine buy. You need to add $1.00 for shipping. Alamosa plans to come out with a Western Union Commissary Box Type Car and a D&RGW Outfit car in HO scale. *Bob Brown.*



The Columbia Car & Foundry Company, P.O. Box 185, Rainier OR 97048 is now offering a very complete custom building service. For those of you looking for a painting, detailing or rebuilding service contact them. This firm also offers sound installations, repair, motor conversions and just about anything else you might need in the way of custom model building. I have not seen examples of their work. The sample price quotations I have seen are in line with other custom services I have dealt with. The photo shows a K class HOn3 locomotive they painted for a customer. Write to them for specific charges and delivery times. *Bob Brown.*

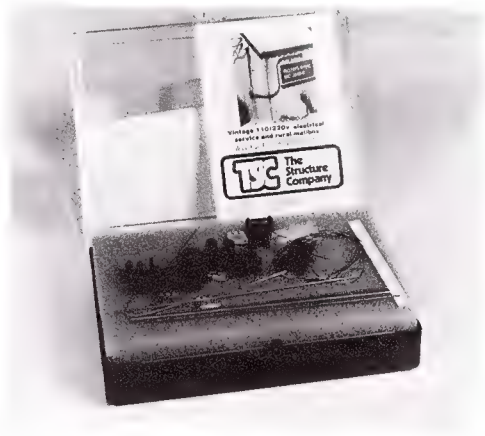
White Ground Model Works, P.O. Box 273, Randallstown, MD 21133 has entered the market with a very nice little HO scale model of the Orbisonia, Pennsylvania sand tower on the East Broad Top Railroad. I am very glad to see a model of an eastern prototype come out. The kit can be assembled as one or two buildings. The completed two building structure takes up a space of only 2 inches by 6 inches. There are two detailed pages of instructions. The base is made up of Hydrocal castings with stone detail cast into them. The sand house is made up of pre-cut sheets of Northeastern board and batten siding. The tower is also made up of sheet wood but it must be cut to size. Templates are provided for this on the instruction sheets. The door hinges, spout pulley parts, and lamp reflector are plastic injection moldings. The chimney is a beautiful little plastic casting. Metal corrugated roofing material is provided as is a sheet of brick paper. I did not assemble my sample but it looks like an easy assembly and should produce an unusual opportunity to practice your weathering techniques. The kit sells for $19.95. *Bob Brown.*

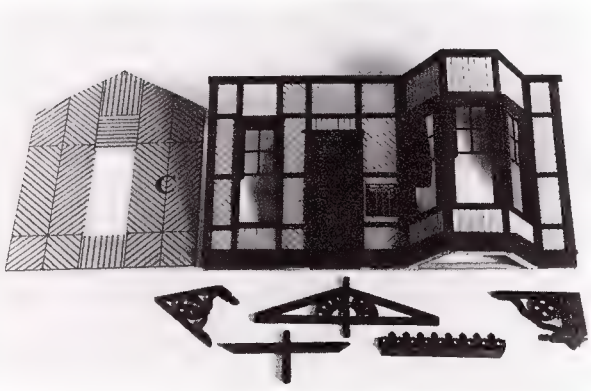


Don Winter, 655 Newport St., Denver, CO 80220 has added a new and beautifully "funky" kit to his line. His new model is for an O scale Hart Parr Sawmill tractor. I have been able to locate many photos of these machines. So I've ordered another kit so I can superdetail it. The kit is much more detailed than Don's little "Steam Roller" introduced previously. The frame of this tractor consists of four pre-cut strips of styrene. The big radiator is made up of four plastic castings plus a white metal top and stack. The gas tank is plastic and white metal and the wheels, axles, and bearings are well done white metal parts. There is also a white metal flywheel, exhaust pipe, and grill. The main engine cover is made out of two plastic castings over which you glue a piece of thin styrene. I gave up on this and used cardboard instead of the styrene. The roof is also styrene. I painted my tractor a la Greenberg and Nash and am very pleased with the results. The kit sells for $11.00 which is a steal. I understand that Don is coming out with a 1920 cement mixer inspired by Gary Nash's beautiful model in the Nov/Dec **GAZETTE**. *Bob Brown.*

Model Masterpieces Ltd., P.O. Box 1634, Englewood, CO 80150 has an excellent new O scale kit available for a standard Colorado & Southern section house. These structures were used at Como, Schwanders, and near the Mt. Princeton station. The kit is scaled from original plans dated 1901. I decided to use this building as an office, tool room and commissary on my new Tuolumne Forks saw mill complex. So I assembled the kit and the model went together with no trouble. The base is a plaster casting and has rock detail cast into it. The sides of the structure are pre-cut Kappler board and batten basswood. All the windows and doors are punched out which is a tremendous time saver. I brush painted my sides using Floquil Box Car Red and Grime. I dipped the brush in the Grime and then into the Red and streaked the color on. The doors, windows and staircase are all plastic injection moldings. I spray painted mine with Floquil Foundation. I replaced the MM roof material with one piece of heavy matte board. The roof is covered with Masterwood shingles which have a self-adhesive backing. You merely remove the protective material and press the shingles in place. The chimney is a white metal casting. The structure has an interesting back porch with a very nice stair case leading to the top floor. Material and information is provided for the interior walls. The instructions are clear and complete. I enjoyed this kit and the finished model is large and fills a prominent place on my layout. The use of pre-cut sides made the kit very fast and easy to assemble. *Bob Brown.*

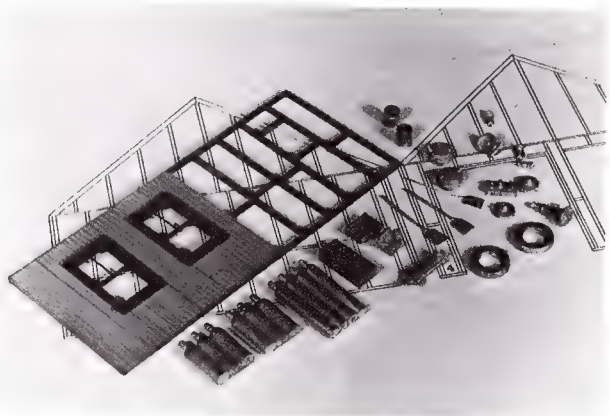
The Structure Company, P.O. Box 6375, Washington Station, Reno, NV 89513 has a new O scale detail kit available. This kit consists of four rural mailboxes and stands plus a set of vintage 110/220 volt electrical service parts such a meters, insulators, and junction boxes. The parts are cast in black plastic and white metal. A very complete set of instructions is provided. The illustrations and text in these sheets will allow you to build a very detailed electrical system on the outside of your buildings. The mail boxes can be built either open or closed. These mail boxes were so common at one time it is surprising that no one has offered a kit for them before. A set of these parts packaged in a small plastic box sells for $7.50. *Bob Brown.*





Period Miniatures, P.O. Box 1332, CA 90250 has a new O scale station available. The station is a model of a building built in 1948 by Walt Disney for the movie "So Dear To My Heart". After the picture was finished the outside panels, roof sections, doors, and trim were sent to Ward Kimball where he erected the station on his famous full-size Grizzly Flats Railroad. This little station is a wonderful example of a Victorian building and will fit into most narrow gauge or vintage scenes. I assembled the front wall and bay window on my review model. I plan to complete the rest and put it on the standard gauge part of my layout. The kit is made up of heavy pre-punched walls. Small pieces of 1/16 inch thick scribed wood are glued onto these cardboard sides in an intricate pattern. You have to cut these small pieces from larger pieces of wood. The pattern is printed onto the cardboard sides. Once I had my panels cut out and glued on I painted them with Floquil Mud. I then painted enough trim material for the front wall Roof Brown. Then I glued these trim strips over the cracks between the small sections of wood. The end result was great. The windows and doors, as well as all the fancy detail trim, is cast in beautiful white metal castings. The lower parts of the windows are actually separate and can be assembled either open or closed. The roof is a printed piece of heavy cardboard which has to be cut out. The shingles are cut by the builder from thin sheets of veneer. There is a very complete sheet of full size drawings as well as detailed instructions. This is a very fine kit with unusually well done white metal castings. The part I assembled came out very well and the completed station will be a real eye catcher. The design of the kit is unique and very well thought out. I hope Period brings out some more O scale structures. Incidentally this kit is also available in HO scale. The HO kit sells for $24.95 and the O scale version sells for $54.95. *Bob Brown.*

Evergreen Hill Designs, P.O. Box 633, Los Molinos, CA 96055 has issued their new Superintendent's Yard Service Building. This kit sells for $59.95 and is for O scale. The building represents a structure which would be used as an office, parts bin and service facility for an industrial area. I have chosen to build my kit as a main structure for a small bulk oil company on Tuolumne Forks. I plan to add a few oil and gasoline tanks, a truck loading facility and a place to load narrow gauge tank cars. The kit has six large pages of instructions and plans. The building is built on a base of scribed wood with an individual wood strip underframe. The frame of the building is just that. You fabricate the walls out of scale 2×4's over cardboard templates. The resulting wood frame is then covered with beautifully done paper corrugated material. Paper corrugated material takes paint well and adheres to wood better than corrugated metal material. The door and windows for this building are plastic castings. The roof has a cardboard underlay which is covered with corrugated material. The kit comes with a large number of white metal details. Included are: many hand tools, brooms, a desk and chair, work bench tools such as a vice, welding tanks, boxes, pumps, oil drums, tires, a toilet and wash basin, electrical parts, tubs, a scale, and a little wall type telephone. This kit will build into a fine model Your completed structure will be detailed and will be constructed very much like the prototype. *Bob Brown.*



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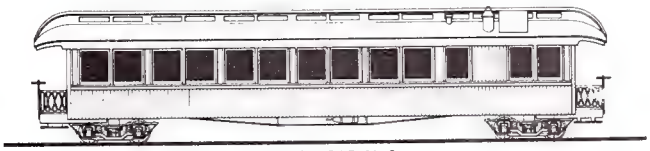

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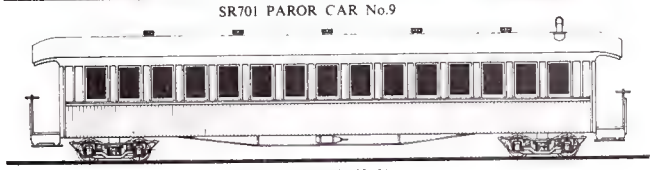

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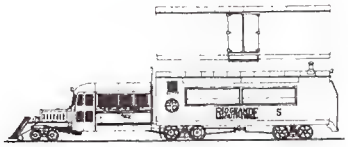

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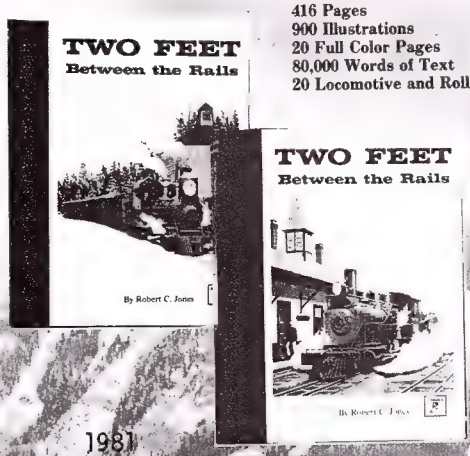

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The Narrow Gauge SCENE

by Charlie Getz

Some years ago the late song writer Jim Croce wrote a haunting tune called "Time In A Bottle". And I'm sure that expression must describe the frustration many of us feel with never enough time to devote to our hobby. I'd love to save some "time in a bottle" to spend on this hobby. Some of you no doubt have noticed that my name has been conspicuous by its absence in recent issues from reviews, and frankly this column has been less than what I hoped it to be. I suffer from that old bug-a-boo, lack of time, but have just finished some time-consuming commitments in other fields which should enable me to get into the modeling world.

I'm hopeful that in the future, I will be able to provide you with more than just news. However, there's nothing wrong with that news, so let's get into some of the exciting developments happening at the beginning of this new year.

First of all, my continuing fascination with the world of HOn30 has not waned. I recently received a bundle of new kits in that scale from Shozo Inoue of Tokyo, which are being marketed by Joe Works and Sango. Most exciting is the new Forney, a free lance 0-4-4T brass kit which can be assembled using ACC or solder. It's available direct from Sango for $49.95, which includes all air shipping charges. Also available is the SR&RL caboose kit shown last column, at $34.95. The advertised Shay is available in kit form at $119.95.

RGS fans must be pleased with the brass market. Key Models is importing RGS 41 and 42, both 2-8-0's, and West Side has the ungainly RGS #455, a K-27 with standard gauge cab and tender. The latter is one of my favorite engines of all time, although it surely ranks as one of the ugliest. The engine was wrecked in 1943, but the ever enterprising RGS rebuilt it using a discarded standard gauge cab and rebuilt tender. The standard gauge cab and such nice touches as missing cylinder covers guaranteed the 455's place on a roster that was anything but standard.

Custom Brass will import the DSP&P 2-6-8T Mason Bogie in HOn3 soon. This hasn't been available since Balboa imported it back in the late 1960's. Custom Brass is also advertising an On3 Sumpter Valley 2-6-6-2, which should be a biggie especially by narrow gauge standards. Sunset is still working on their West Side Shay #12, and is also advertising in On3, C&S 2-6-0's numbers 6, 9 and 22.

Durango Press is recovering from cranking out all those Marion Steam Shovels. Hope you got one, because they are gone. Next in On3 will be D&RGW Pile driver OB.

E&B Valley has their new HOn3 D&RGW Double Decked stock car out. This car is a regular stock car with a second floor which allowed a cattle car to carry sheep. A nice little piece of rolling stock – sells for $10.95.

PBL continues to be the leader in the Sn3 field. They are now advertising a limited run K-27, 2-8-2, in two versions, with in-board piston valves a la #456, and outboard pistons a la 463. Write PBL if interested. PBL also announced that they have obtained the former Cascade models line of kits in Sn3, including D&RGW Short Caboose with trucks at $24.50, CONX #5 tank car with trucks at $22.00, and the 3000 series D&RGW box car with trucks at $17.50. A line of trucks is also available. Coming is a plantation type 0-4-2T locomotive in white metal powered by a Sagami motor, with cab interior for under $100. I saw the patterns for this kit years ago and was highly impressed with their quality. Passenger cars featuring cast urethane roofs and brass sides and ends are also promised. PBL also offers a Chama coaling tower kit at $31.95, and markets the entire Tomalco line of Sn3 kits. Great things happening out there in Chama. By the way, there are already rumors about next years's PBL-C&TS Steam Spectacular. We'll keep you informed.

As long as we're discussing Sn3, Rio Grande Models continues to be active in this field as well. They will produce some C&S rolling stock, with the gon and flat, steel underframe versions, promised first. Also in the works is a D&RGW "type 4" caboose hardware kit consisting of doors, windows, needle beams, smoke stack and bolsters.

In HO, look for a stationary steam engine kit retailing for $12.95. This is a Corlis type engine such as was commonly used in mines or mills. There is also a rotary converter, a giant size double ended commutator device for converting AC to DC, which was used in substations for a variety of applications. This one retails for $9.95. Coming up will be the Alamosa Locomotive Hoist Shed, which is a building perched on the top of four steel girders used to lift engines at the Alamosa Shops to work on the drivers. No price yet on this.

A recent newsletter from Con Cor/JMC was like a trip back in time, for Con Cor has obtained the old Revell dies and will be producing the Revell line of HO railroad structures and accessories. The first items offered have not been available since 1962, including the moving van, automobile transport truck, the yard master's office and engine-crew shanty. Twenty years ago I remember buying these kits (which were then about $1.95) just so I could scrounge off accessory items such as barrels and figures. At $5.98, (for the structures) I may just pick up some for the same reason, and also to bring back a few memories. Con Cor intends to release all of the old Revell line, including some in N scale. By the way, the engine crew shanty, a converted box car, is based on an Armitage pattern and design, and retains its excellent detail even by today's standards.

Magnuson continues to diversify, as shown by their new O scale yard crew figures, 5 for $7.95 retail. These feature excellent detail, and can be effectively painted using the techniques shown in the new Kalmbach book, *Dioramas* by Sheperd Paine. Also new is the Wise Supply Company HO, $34.95. This features the most intricate facade yet attempted by Magnuson, and as you can see from the photo it really comes across well. It would be fun to paint this one up in a number of colors.

Speaking of colorful figures, John Coots of SS Limited, a division of Walthers, recently sent a beautiful color photograph

of the new "San Francisco Office Building", the prototype of which still stands in downtown San Francisco. John calls it the first "paint by number" building kit, and the color photo, which I wish I could print, is stunning. The building itself is decorated in at least 15 different colors. This kit, as well as the general store should be out early this year.

If the complexity of the above structures isn't in keeping with your layout, then I highly recommend to you the Structure Company's new Forks Creek station in O and HO scales. As you can see from the photo, it has a nice railroady look to it, and is bang-on accurate with the prototype. The Structure Company has a good reputation for producing a fine kit, with everything fitting as it should. Also of interest is Chooch's new O scale store, which is shown here. It has the kind of cast front facade which one would be hard-pressed to scratch-build. I would not like to be standing under that facade if an earthquake hit.

In the Book Nook the new book on the Colorado Midland by Edward M. McFarland should be available soon at a price of approximately $45.00.It will be called *Midland Route – A Colorado Midland Guide and Data Book,* and will feature two "trips" on the railroad, one in 1908 and another in the present, which is an interesting approach, to say the least. The book will consist of 360 pages, 390 photos, maps, roster and a eight color plates including a painting by noted artist Howard Fogg. A couple of other books worth remembering are *Colorado's Loneliest Railroad, the San Luis Southern* by P.R. Griswold, at approximately $30.00 and *California Central Coast Railways* by Rick Hamman, about $40.00, which documents the many railway lines that once operated around Santa Cruz, California.

I have recently completed reading the new Kalmbach diorama book, mentioned above, and was highly impressed. Although there is not one railroad model in the book, the techniques of Shep Paine are more than applicable to model railroading. I won't *ask* you to purchase this book – I *urge* you. It is by far the best work on the "state of the art" in modeling, and the hints on painting figures alone make it worth obtaining. If your modeling doesn't improve 1,000 percent after one reading of the new book, then maybe you should take up stamp collecting.

New Year's is notable for at least two reasons. First, the new Sundance full-color Narrow Gauge Calendar is issued, and secondly the Walther's catalog comes out. I should say catalogs, because Walther's recently sent samples of the new HO, O and "Marklin" catalogs and I was impressed by all. Just about everything in HO and O is here. The HO catalog has grown to over 480 pages, including a stunning full-color section featuring quite an array of products. I save these center sections for references on weathering and coloration.

Finally, I recently enjoyed a chance to try the new PFM sound system II, and had a heck of a good time. All those knobs and buttons at your command make you feel (rightfully so) that you can do just about anything, and I was very impressed by the system's flexibility. See Bob's review for details on this new and fascinating system.

Well, we were speaking of time in this column, and time has run out. Let me wish you the best of the New Year, and hope that you have a lot of Narrow Gauge fun in '81. With that cornball sentiment, goodbye until next time. Write if the mood strikes.

Charlie

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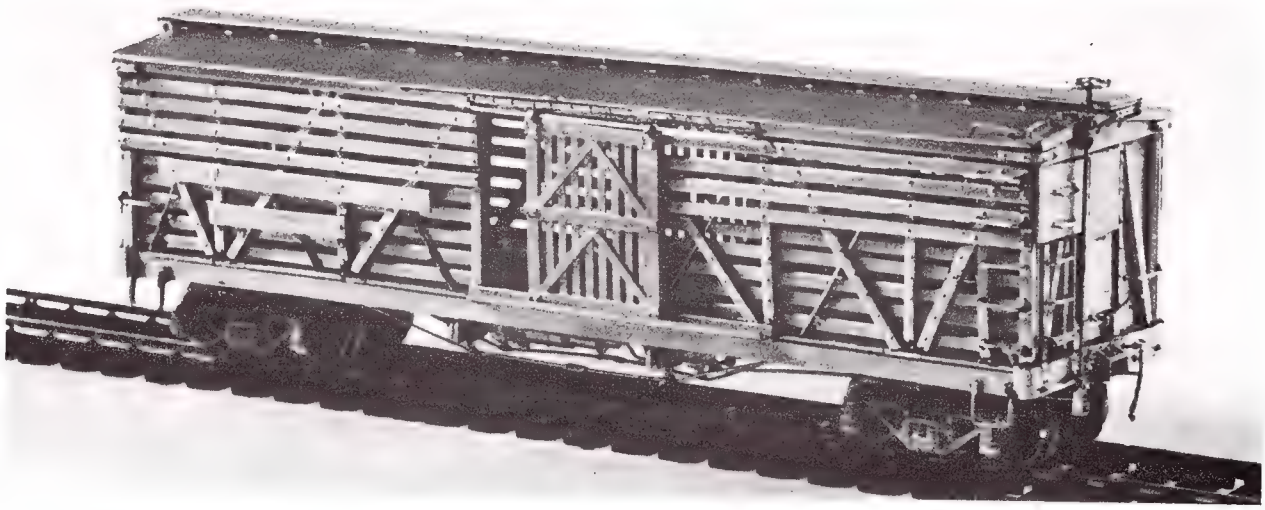

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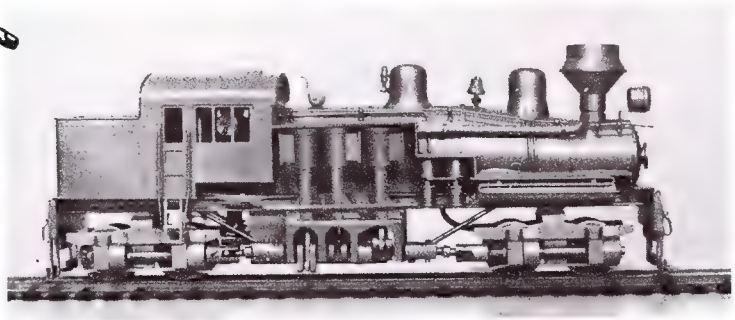

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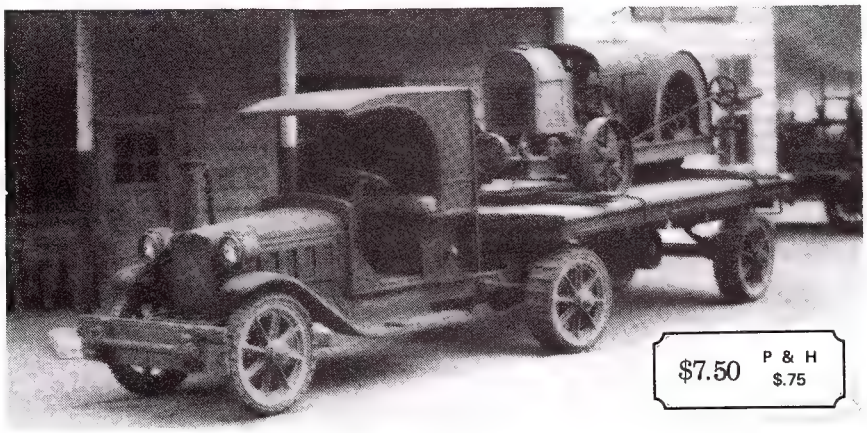

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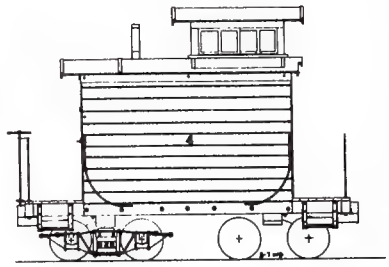

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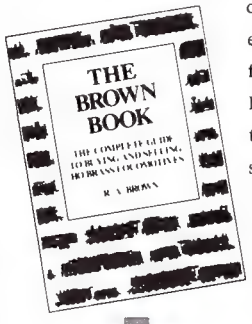

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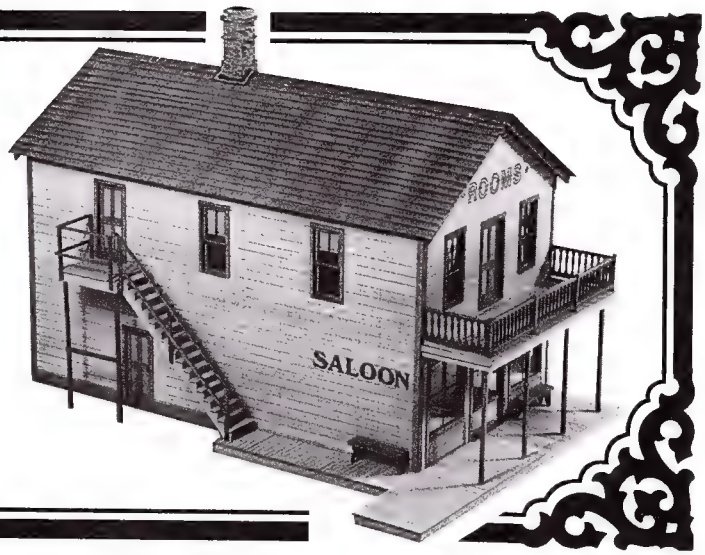
BUILDING A .SALOON. ROOMING HOUSE

by Rob Corriston
Photos by the author



This structure is a freelance design based on early western American style. I left out the false-front so common to that era. This makes the building a little more modern (1900's) and universal. If you are modeling an early Western American railroad this structure should fit in nicely.

The final design reflects my rather bizarre method of planning. Most people draw a plan first and then proceed to build. I employ constructive doodling – that is, I place a piece of four-ply Strathmore on my drafting board and rough-out a plan.

The drawings are full-size for HO (1:87) but the structure's design allows one to easily reduce its dimensions to N scale. In O scale model it would fill a bit more space but would not be too massive.

My usual construction technique is to use Strathmore card of one, two and four-ply thicknesses. I've found this material to be both very economical and easy to use. A 30 inch×40 inch sheet yields quite a few projects. The advantage of Strathmore card over scribed wood or other materials is that you lay-out all dimensions directly and accurately on a drafting board with a T-square and small dividers. Of course wood, styrene and cardstock . . . all have their places. By trying them all you will find which one you are most comfortable using. I used my usual Strathmore card for this project. On a piece of four-ply material, carefully indicate all wall measurements and window and door locations.

Mark and scribe 8" wide horizontal boards. (A common darning needle in an X-Acto handle is great for this task.) For added detail, scribe on wood-grain and gently prick nail holes in each board vertically on 24 inch centers.

Window and door areas can be opened next. Use a new, sharp blade here . . . keep it sharp with a stone or by replacing it frequently. I use paint scraper-type blades obtained at my local hardware. I've learned over the years how to sharpen them and can get many models from one blade. The secret is to hone the blade dry. Don't use oil or water on the stone. After each pass wipe the blade clean. Try it . . . you'll like it.

Make nice, clean cuts. I long ago contact-cemented a strip of #400 sandpaper to the back of my straight edge to keep it from slipping while I'm making my cuts. (If you use styrene this is a must.)

After the windows and doors look satisfactory, cut the walls from the stock in one continuous line. Don't separate them from each other but rather lightly score the corners so that they can later be formed into a box.

We are ready to apply the paint scheme. With walls flat on your work surface, apply colors of your choice by rub-staining them in a streaky fashion with thinned flat paint. My colors were Floquil Reefer Gray with Depot Olive trim. Strive for a scale paint job. Never, ever, try to paint a structure after it is built.

When the staining is completed, turn the walls upside down and draw pencil lines vertically at each corner. These lines will indicate just where interior bracing goes. Add appropriate bracing of *at least* ⅛ inch square hardwood, vertically and horizontally, both top and bottom and at the corner. Use ACC or an acetate type cement. Do not use a white glue. It is water soluble and it can put moisture into the card and cause warping.

WINDOWS AND DOORS

In the interest of neatness and ease of handling try to do as much detailing as feasible in advance of the final assembly. This applies to basic window and door detailing as well as any lettering you might want to add. To make all openings a scale 4 inch thick, add more four-ply card inside the open edges. Start with the doors first and use them to warm up to the window construction. Refer to Fig. 1 for measurements. Cut a piece of four-ply card to a size slightly larger than the door. Hold this inside the opening and draw the outline with a sharp pencil. Stain this your trim color and add appropriate two-ply strips as shown on the plan. Check for a snug fit then cement it in place. Repeat this process with all the doors. The front doors are cut and fitted from one piece of card. Install glass here before attaching the doors.

Windows can be tackled next. If you think making your own windows is an annoyance to be avoided then consider the use of metal or plastic ones. For you full-fledged scratchbuilders I'll review the method I use.

Cut a supply of two-ply cardstock again larger than the window openings. Make sure these are cut squarely. Hold each behind an opening and draw its outline. Pre-stain these and finish drawing guidelines with your square. Allow 2 inches to show at the tops and sides, 3 inches at the bottom. Draw a line across the center then cut it in half. Add 2 inch wide strips across the open ends, one inside the opening (bottom) and the other flush on the cut line (top).

I use .008 inch thick microscope slide cover glass for all glazing. With a diamond scriber, I cut the glass to size. Tiny drops of ACC hold the glass in place quickly and very neatly. Any shop that handles scientific equipment can supply this glass.

Glazing done, cement the top section in place, first positioning it accurately. To recess the bottom sash properly add four-ply strips inside at the sides and bottom. Cement the bottom section now. Leave several windows open for detail effect. Window shades add a nice touch. Simply cut to varying width suitable shade color (tan, medium green) paper strips and glue in place.

For muntins I use .011 inch diameter soft wire straightened and then dipped into full-strength paint and gingerly cut to fit with small fingernail clippers. The work on windows goes slowly, I admit. But it's well worth the effort. By now you should be convinced of the advantages of doing as much detailing ahead of the final assembly as possible.

Add all the trim boards to the doors and windows at this stage. I suggest omitting window sills until last as they are susceptible to damage in handling.

ASSEMBLY

We can now join the unit into a rectangle. Bend the walls at the corners and cement them together. Make sure the structure is perfectly square. Cut a piece of flooring from heavy card at least 1/16 inch thick. Mount in place, then add three ⅛ inch square crosspieces across top. Add the ridgepole from end to end and brace this in several places.

Run 12 inch wide, two-ply trim boards around building at base and vertical 6 inch boards at corners. Scribe pieces of two-ply card at 45 degree angles then fit them and cut them to size for either side of the front doors.

BALCONY & PLATFORMS

Draw a simple outline of the balcony to size and build a 4 inch square wood frame upon it. Use a pair of dividers to locate the 24 inch centers where the 2×6 inch joists will go across to support floor boards. Add pre-stained 2×6 inch boards to this. The rear upper platform is made in similar manner but its joists are 2×10 inches. The ground platforms are 2×6 inch boards on a frame of 10×10 inch lumber. Cement the balcony at the proper height on front. The railings were fashioned in sections (Grandt Line HO #5035). Each section was carefully measured and cut to accomodate the 4 inch×4 inch square posts as indicated in the plan. ACC adhesive is best for cementing the railings. Construct and add the ground platforms now. The four supporting posts are 4×4 inches.

STAIRS

As formidable as the stairs appear they simply require more patience. Refer to Fig. 2 and draw on a piece of four-ply stock the dimensions shown. With a straight edge, cut a pair of risers. Make a simple jig to hold them in place while steps are added. Cut a supply of 10 inch wide two-ply strips, pre-stain them and cut them into 36 inch lengths. Add these to the risers and, voila! — steps. Glue vertical 2×4's in place then add rails of 2×4 and 3×3 sizes. Lastly, attach the 4×4 platform supports witha 2×6 sway brace.

ROOFING

Cut a section of four-ply material to the plan dimensions. On this, draw shingle guidelines spaced 6 inches apart. Commercial shingles are fine and a great timesaver. I made my own using a common piece of bond paper, pre-stained (green) and cut into 12 inch wide strips. With the roof flat down on your work surface, coat it with a thinned contact-type cement. Also coat each strip. When the cement is dry begin adding the strips on the lines starting at the bottom and working your way upwards. Trim off the ends allowing a 1 inch overhang. Score the roof on its center line and trial-fit it to the structure. Attach the roof to the structure securely when all is looking square. Add the end boards (2X8's) to complete the job.

CHIMNEY

The chimney (Fig. 3) is a simple pine block to which embossed brick material is added. Touch reds, pinks, grays, etc. to each brick, then tone-down the assembly with a thin wash of gray. Check the roof pitch, notch and mount in place.

FINAL DETAILS

The rear of the building looked a little forlorn so I added a coal bin as shown in Fig. 4. Scribed four-ply card and several 2×6's were used. The final details: crates, lights, benches, etc. really bring this structure alive. *This* part is left up to you and will depend on your final setting.

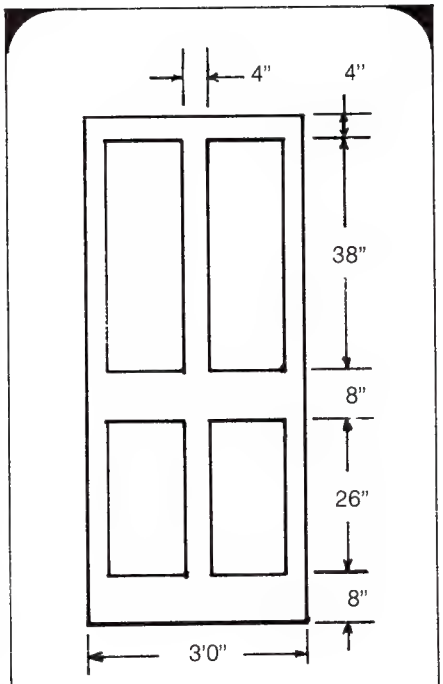


Figure 1

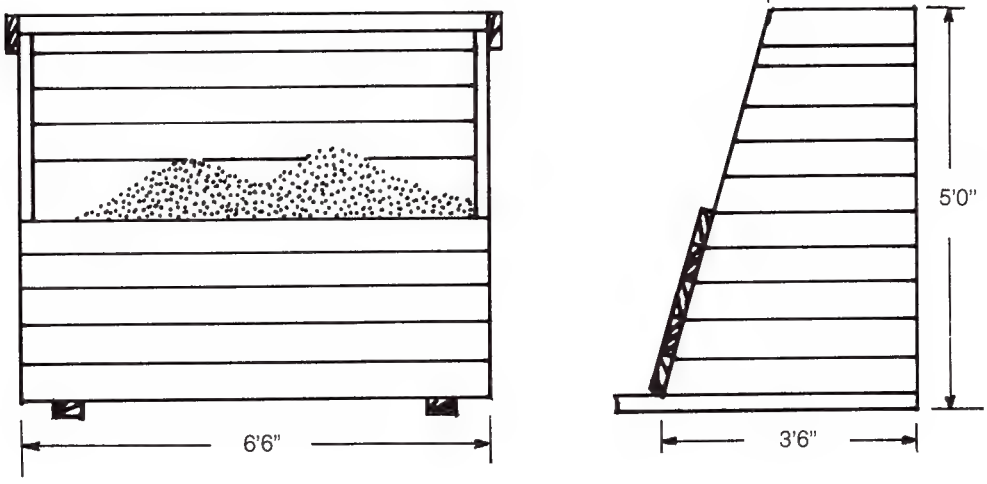
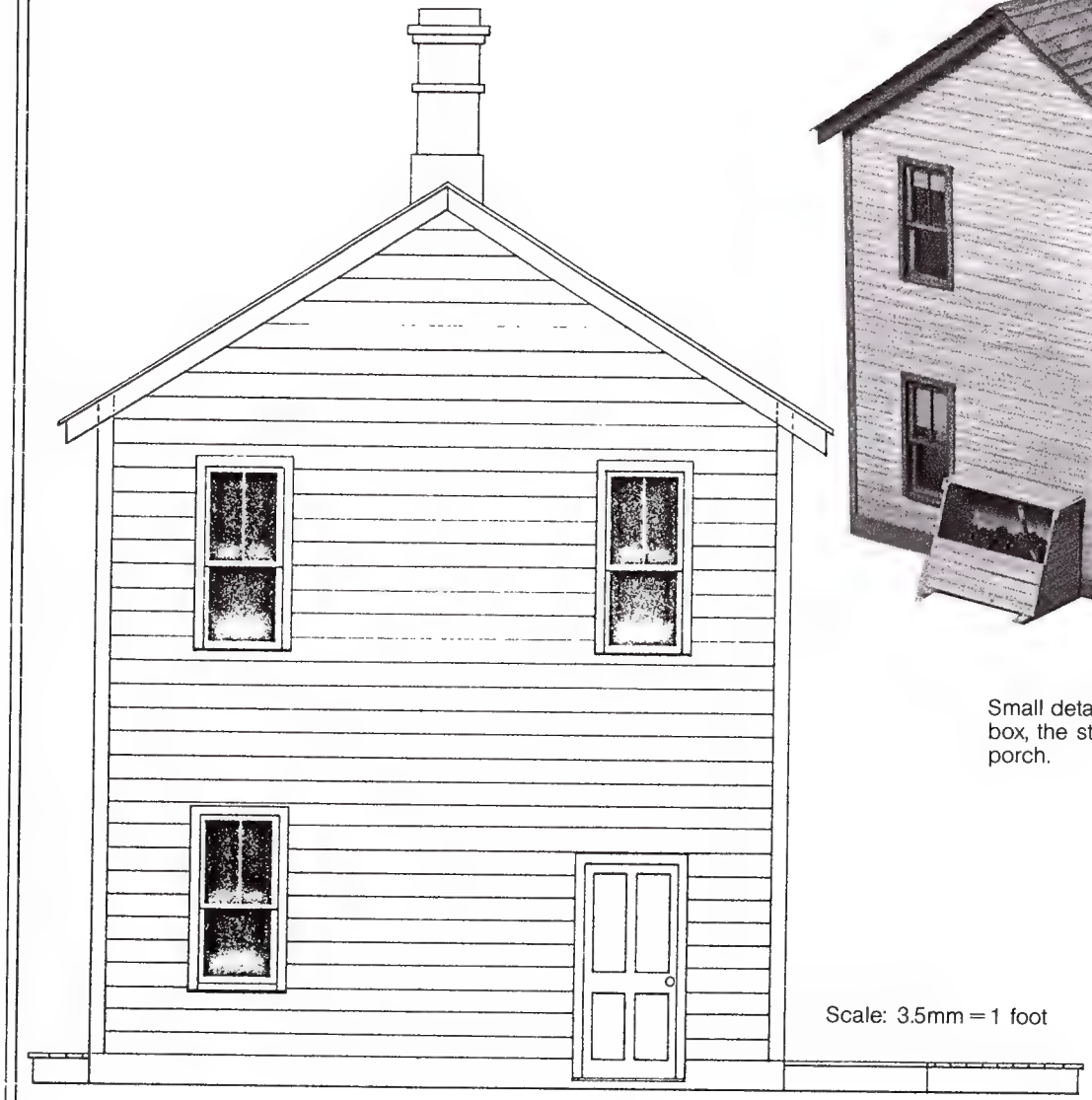
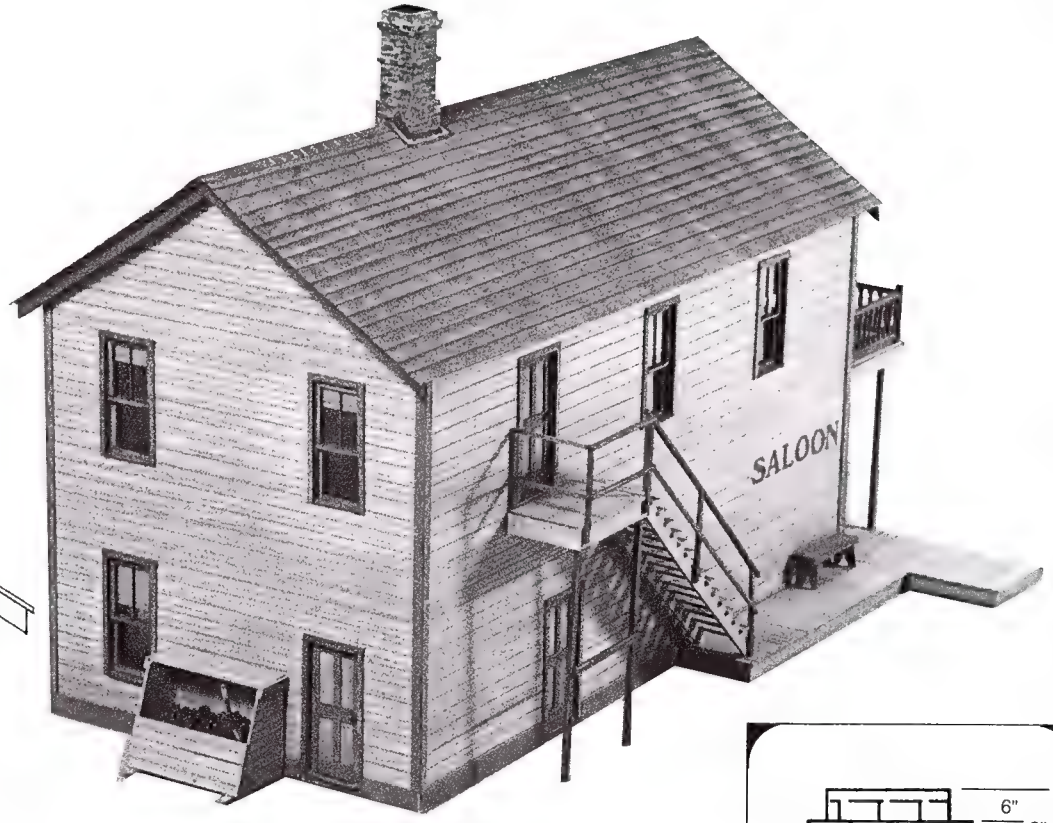


Figure 4



Scale: 3.5mm = 1 foot

R. Corriston



Small details add to any model. Notice the coal box, the stairs, and the little bench on the side porch.

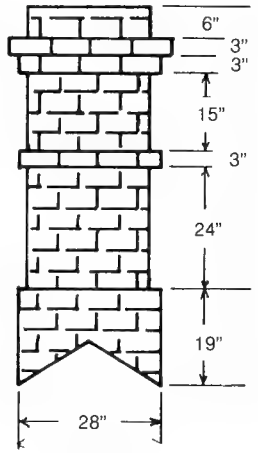


Figure 3

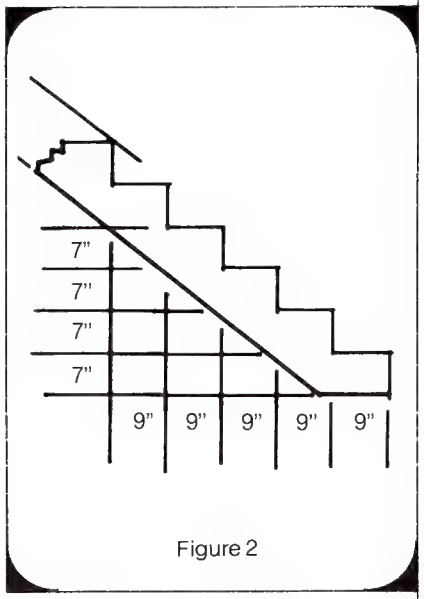
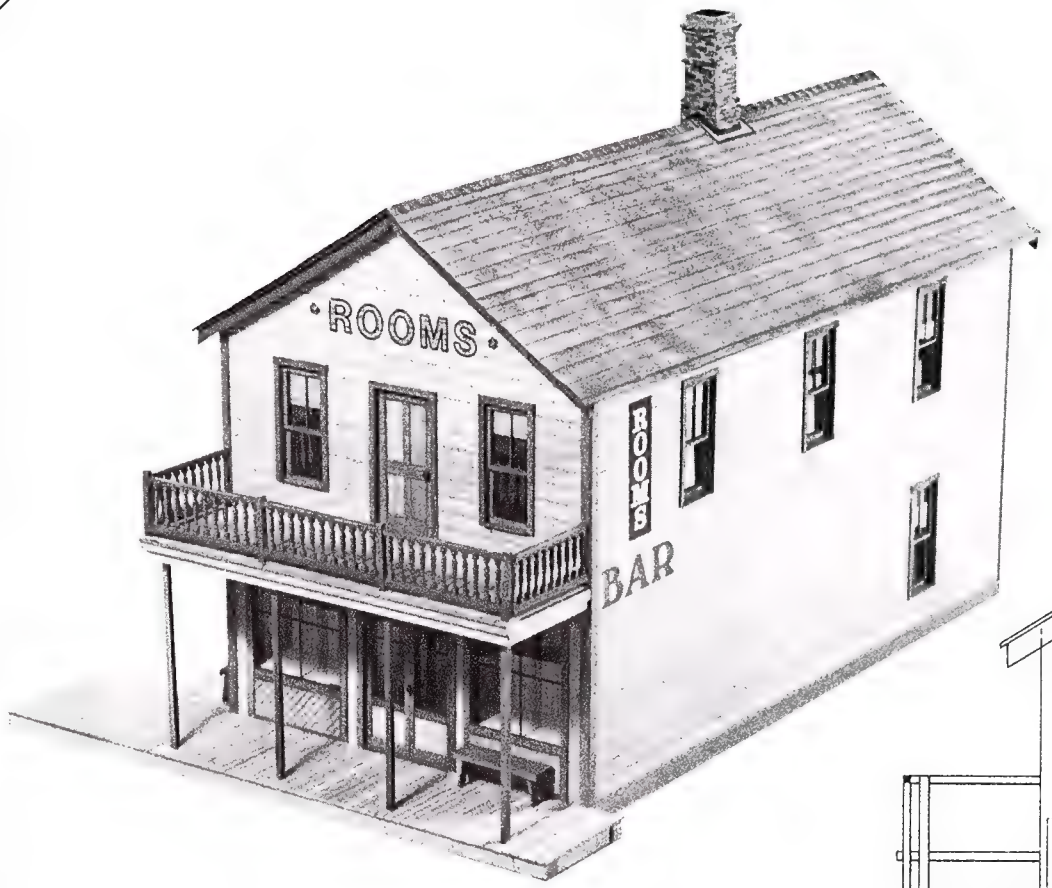


Figure 2

Scale: 3.5mm = 1 foot

R. Corriston



The clean sharp doors and windows plus effective signs enhance this building.

Scale: 3.5mm = 1 foot

R. Corriston

DETAILING EARLY SOUTH PARK

MASON BOGIES

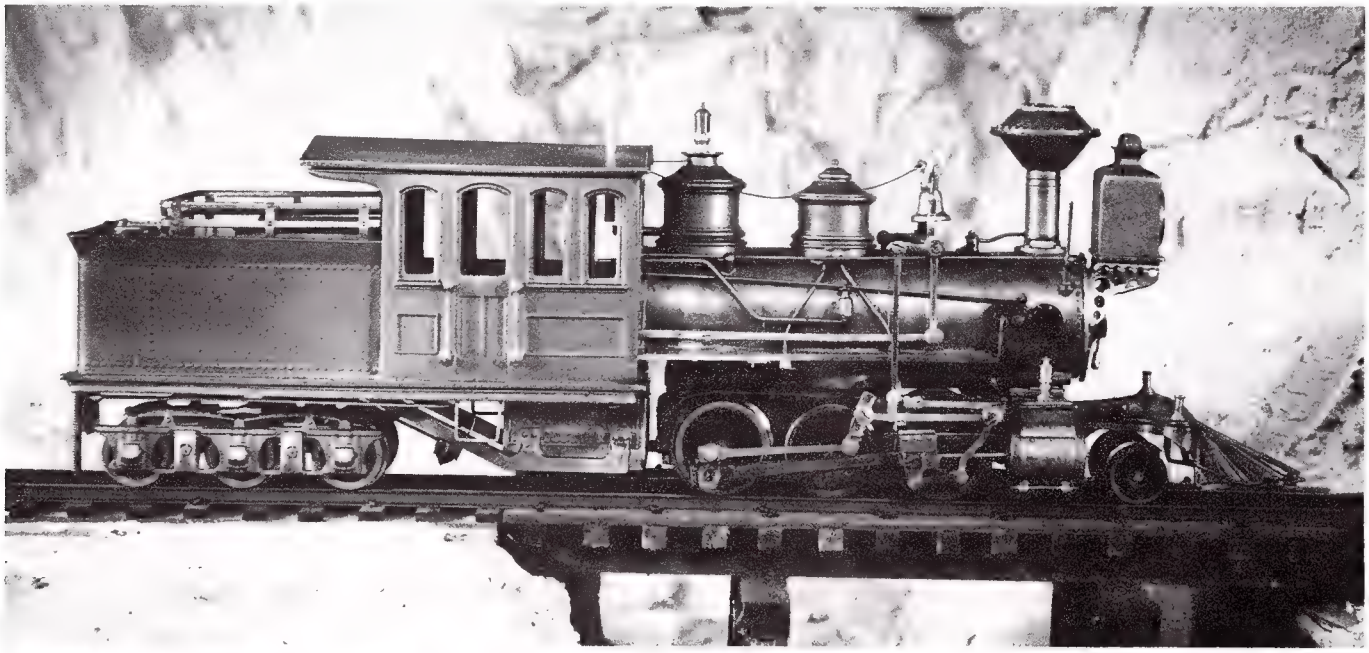
by Bruce Eaton and Garrie Tufford
Photographs by Bruce Eaton

Between the middle of 1878 and late 1880 the Denver South Park and Pacific obtained twenty-three Mason bogie-type locomotives. Nineteen of these were of the 2-6-6T wheel arrangement and four were of the 2-8-6T variety. Builder's photos show that the early Mason engines were delivered with vacuum brakes (probably Eames) and a small diamond stack (cf. Poor, 1976, pages 164 and 455). We are not aware of any photos showing this builder's version in actual operation on the South Park. To model this version, start with the P.F.M. Mason bogie and remove the air pump with its associated piping, the small engine tank under the cab on the right side, and the steps on the pilot. Add an exhaust pipe through the roof of the cab, about one third of the distance from the center line towards the right side near the front, repair the running board, and install a vacuum cylinder for the rear truck, as shown in the builder's photo, using the 1888 Car-Builder's Dictionary (pages E106 to E109) for data on the cylinder. Photo 1 shows this version in HOn3.

The early Mason engines (Class DH-1) must have been modified very soon after (or possibly even before) they went into service on the South Park line. The most obvious change was replacing the little diamond stack with a large ballon-type Nesmith stack. Tool boxes adorned these locomotives; sometimes on a running board, sometimes on the pilot deck. Most photos showing the Mason engines at work in the 1878 to 1882 period are of this version, and a model of one is shown in Photo 2. Late in the period of Nesmith stacks and vacuum brakes a curious modification appeared. The volume of the coal bin proved to be inadequate so the rear windows of the cab were boarded up and a wall was constructed inside the cab just behind the door to provide more storage for coal.

A common practice with early air and vacuum brakes was to have both vacuum and hand brakes on passenger equipment and to have only hand brakes and feed-through lines on freight equipment. The South Park seemed to follow this practice, as shown quite well by the early photo on page 41 of the "Pictoral Supplement" (See also page 46 *[top]* Col. Rail Annual 12). The vacuum cylinders can be seen on the engine and coach and a vacuum hose can be seen at the ends of the freight cars. This is contrary to the discussion given by Poor on his page 34, and it would be nice to have additional information on this whole question of vacuum brakes on the South Park.

Sometime in late 1881 or 1882 the South Park started converting to air brakes. The Masons were probably not all converted at once and as they were converted to air brakes the Nesmith stack was probably replaced with the famous Congdon stack. We have not found any photographs showing a Mason with a Nesmith stack and an air pump. The usual conversion to air brakes resulted in an extended frame so the air reservoir tank could be mounted behind the water tank. Pictures of Masons in the mid 1880's also indicate that the most prevalent cab was one with a rounded roof and rectangular windows. This was in contrast to the peaked roofs and arched windows dominating the earlier photos. Damaged cabs were replaced with the rounded roof and rectangular window version as we can see in the photograph of #9, on page 44 of the "Pictorial Supplement", which is also sporting a Nesmith stack and vacuum brakes. Photo 3 shows an unmodified



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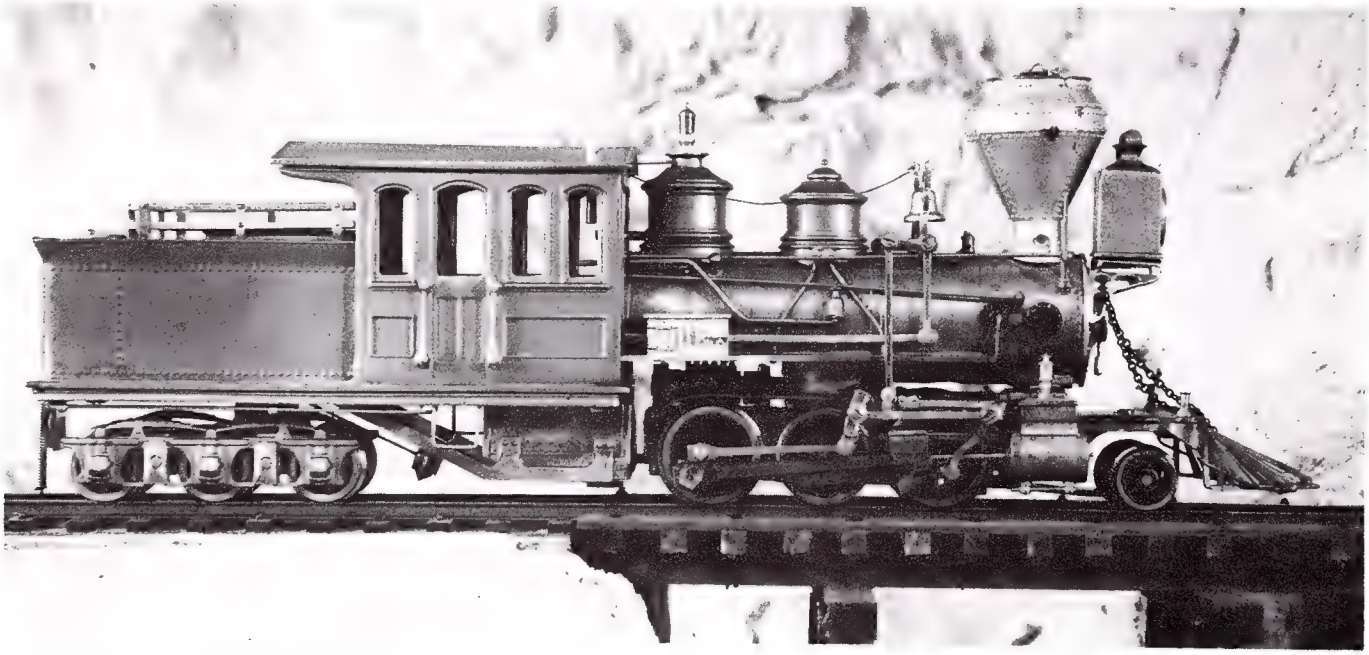

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Balboa Mason bogie which is meant to represent the period of the middle 1880's.

Number 44 received a rather interesting variation of the air brake conversion which can be seen in a photo taken in 1885 or later, at the Union depot in Denver (Digerness, page 63, and Poor, page 461). The model in photo 4 illustrates this variation, with a Congdon stack, air pump, and a small air tank at the top and to the rear of the coal bin. The cab is the original Mason cab rather than one built by the South Park.

Photographic evidence has the first Congdon stack replaced by a diamond stack on #40 in 1885. During the next five years most of the Congdon stacks were replaced with diamond stacks. We include a list of drawings of South Park Mason bogies that we know of and possible sources for obtaining them in the table.

It seems appropriate to close this brief note with a caveat. The information given in this article was obtained from photographs appearing in the books listed in the references. Of the 23 Mason bogies owned by the South Park, only 16 appear in photographs in these books, and three particular Mason bogies are pictured repeatedly. One should realize that changes were not instantly incorporated into all the locomotives at once. Some locomotives were modified because of accidents, and were thus changed earlier than others. The replacement of #9's damaged cab is an example; a later example can be found on page 139 of Digerness, Vol. I, where a Mason bogie is shown, with Nesmith stack and vacuum brakes, in front of Deansbury in 1884.

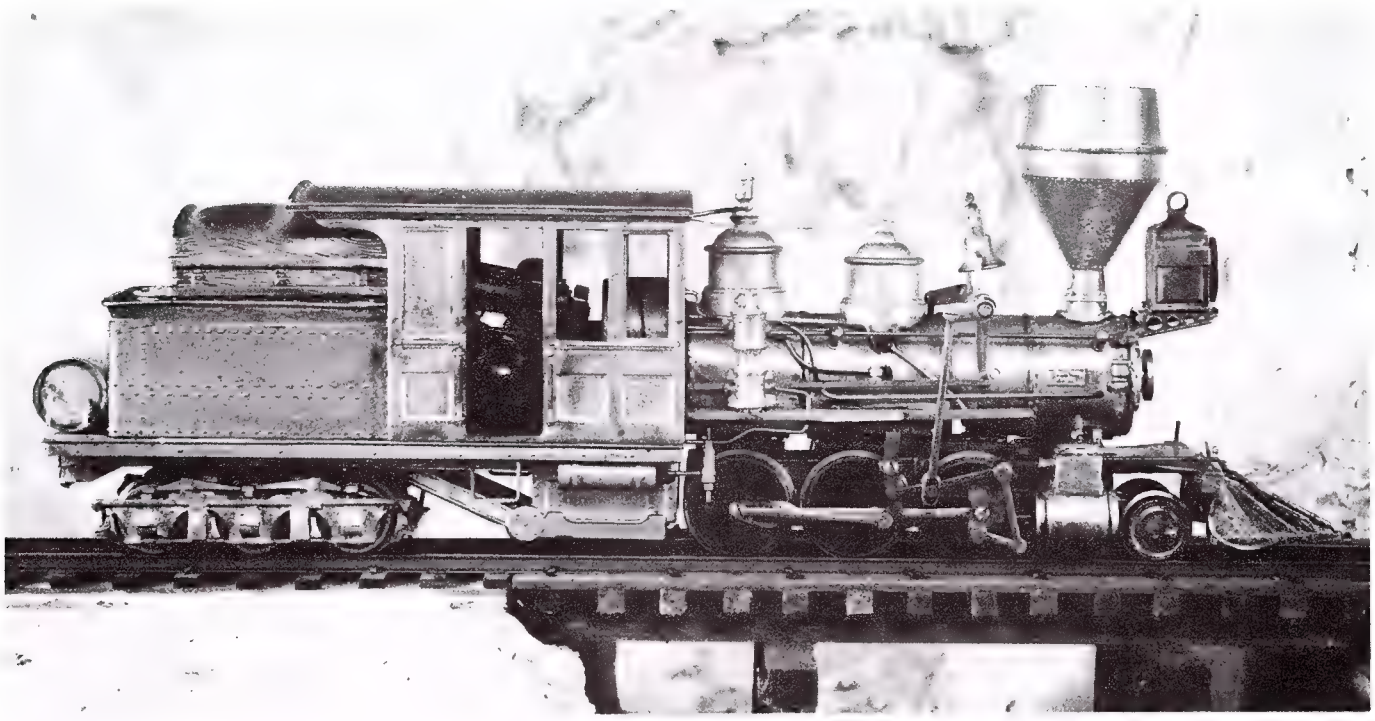
References

Digerness, David S., *The Mineral Belt,* Vol. I, (Sundance Publ., Silverton, 1977).

Forney, Matthias N., *The Car-Builders Dictionary,* (The Railroad Gazette, New York, 1888).

Kindig, R.H., Haley, E.J., and Poor, M.C., *Pictorial Supplement to Denver South Park and Pacific,* (Rocky Mountain Railroad Club, Denver, 1959).

Poor, M.C., *Denver South Park and Pacific,* (Rocky Mountain Railroad Club, Denver, 1976).



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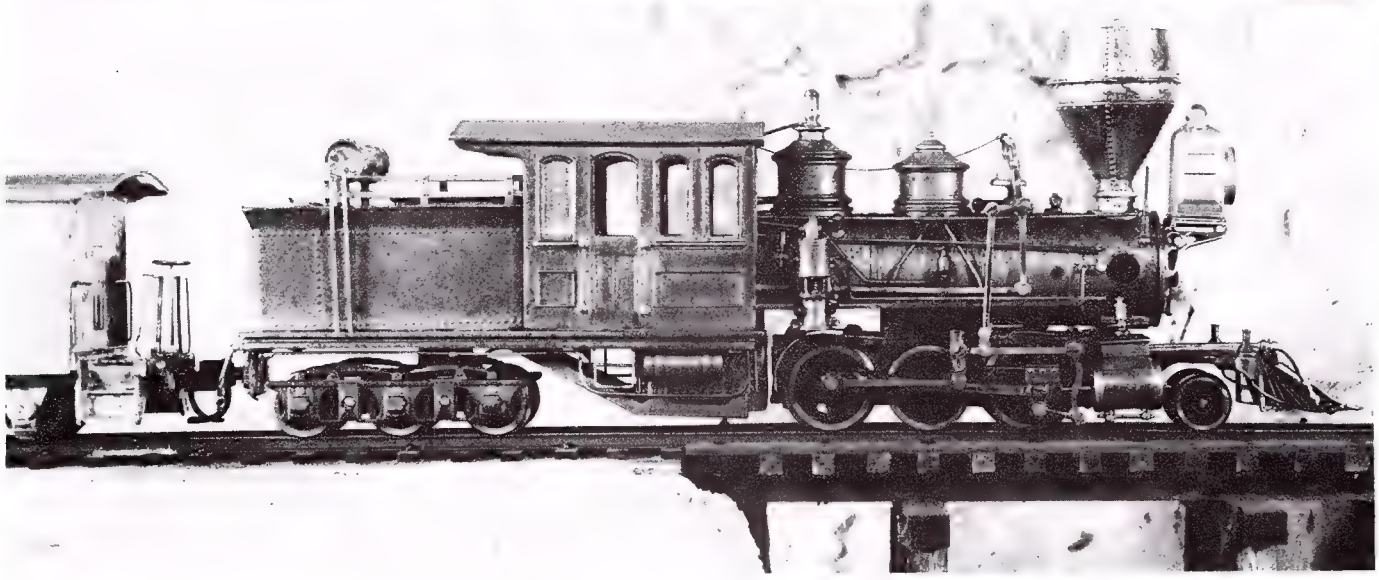

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LIST OF DRAWINGS OF SOUTH PARK MASON BOGIES

No.	Type	Illustrated in Drawing	by/available from
55	2-6-6T	Extended frame, Congdon stack, rounded roof and rectangular windows.	David W. Braun (Precision Scale)
14-22 DI-1	2-6-6T	As delivered: diamond stack, vacuum brakes, arched windows and peaked roof.	Art Wallace (Wallace Enterprises)
40-48 DH-1	2-6-6T	Extended frame, rear air tank, rounded roof, and rectangular windows. South Park diamond stack.	Art Wallace (Wallace Enterprises), **MODEL RAILROADER**, Sept. 1960
25-28	2-8-6T	Nesmith stack, arched windows and peaked roof. Vacuum brakes.	Art Wallace (Wallace Enterprises)
15	2-6-6T	Diamond stack, peaked roof, and arched windows.	J. W. Maxwell (Colorado RR Museum)
28	2-8-6T	Nesmith stack, peaked roof, and arched windows. Air brakes.	Ken Pruitt (Not available?)
23 or 24	2-6-6T	Copy of Art Wallace drawing of DH-1 class.	Tom Wagner (**NMRA BULLETIN**, Jan. 1972)
3?	2-6-6T	South Park diamond stack, extended frame and rear air tank, rounded roof and rectangular windows. (This is clearly not a drawing of #3, but might be #40.)	Dan Abbott (*Mineral Belt*, Vol. I.)
28	2-8-6T	Nesmith stack, no vacuum brakes. Drawing incorrectly shows arched windows and rounded roof.	Dan Abbott (*Mineral Belt*, Vol. I.)

Wallace Enterprises, 14110 East Progress Way, Aurora, CO 80015.
Colorado Railroad Museum, Box 10, Golden, CO 80401.

Part 8: The Scenery

by Bob Brown

My favorite part of the hobby is doing the final detailing on a model railroad. After fifteen months of benchwork, track, wiring, and buildings I can at last get on with the scenery .In this part of my Phillips series I will describe my methods of making ground cover and trees,contouring scenery and doing the final scenic detailing. Most of these methods have appeared in the model press over the years. My hope is that you will try some of these techniques in creating your own scene.

Contour Formations

I had a special problem in contouring Phillips. My scene is located directly over an antique drawing table, an old roll-top desk, several bookcases and a hi-fi set. Therefore I did not want to dribble plaster all over everything. Nor did I want to allow the plasterer's corollary of Murphy's Law to go into effect. This says that whenever you mix plaster in your shop it will creep into every book, model, and piece of machinery in the shop. So I decided to try using styrofoam for my ground base. I also have a good friend who could supply me with a free and unlimited amount of nice thick styrofoam.

I used sheets of one inch thick styrofoam for my base. I cut it to fit onto the bench work supports. Once fitted I used a Sureform plane to shape the terrain. I was able to shape the styrofoam easily using this plane. However, it is a very messy operation so keep a shop vacuum handy. I know that you can use a hot wire to shape this material but I did not have such a wire so I did not use it. I made my embankment out of wedge-shaped blocks of styrofoam which I glued in place. Once they had dried I shaped them. I made one large area of ground removable so I could service the switch control mechanisms. Once the ground contour looked good I covered the embankment with small pieces of paper towel soaked in thin texture paint. I then painted all the styrofoam areas with thin texture paint to fill in the pores in the surface of the styrofoam. Texture paint is a powdered paint sold in most paint stores. It comes in a box and is mixed up just like plaster. However, it takes about twelve hours to dry. I mixed some powdered paint into the texture paint. I used a basic brown tempera paint. It is just like the material used in elementary schools for poster painting. I use this so that when the texture paint chips or cracks, color shows through rather than white plaster. You need to know that the color will dry much lighter than the color that you mix wet. Be careful or you will have pink ground.

Once the texture paint dried I used the ground cover techniques mentioned in the next section. You may have to paint the texture paint if it dries lighter or darker than you expected. I used four wood screws to hold down my removable section. The water-based texture paint caused a slight warping of the styrofoam.

Ground Cover

I used a material called sound board for my Phillips track base. This material has a dark tan color and does not need to be colored. However, if you use Homosote, which is light grey in color, or Celotex, which is white, you will need to color the base material. I use acrylic water paints to color my base whenever I have to. I use burnt sienna, raw umber, yellow ochre, and a large tube of white. Squirt a pile of each of these colors onto a folded newspaper and make sure you have a large pile of white. I merely use a large one inch brush and take a little color from each pile along with a liberal dose of white and brush on the color. Most of the color will not show under the ground cover so exact colors do not matter. Use plenty of white so the colors are muted. Do not make them too bright.

After you have the base color painted on you can add the basic ground cover. I use the excellent products made by Woodland Scenics. First I mix a cup of white glue with water: 50:50 glue to water. Stir it up thoroughly. I paint this glue onto the base using a cheap brush. Make sure you put on a thick layer of glue. When in doubt make it too thick. Paint an area about ten inches by ten inches. Then sprinkle on some Woodland Scenics foam ground cover. I use basic tan plus several different greens. Stay away from bright greens and use more muted greens. I use several baby food jars with large holes punched in their lids to sprinkle on the foam. Sprinkle on a good liberal layer of foam and let it dry at least twenty-four hours. After this drying period I vacuum up the loose ground cover. You may find that some areas are a bit bare but do not worry – we will cover it up later. I find that you can mix and blend the ground colors as you sprinkle down the foam so be creative, but don't get too carried away and create a garish "salt and pepper" scene.

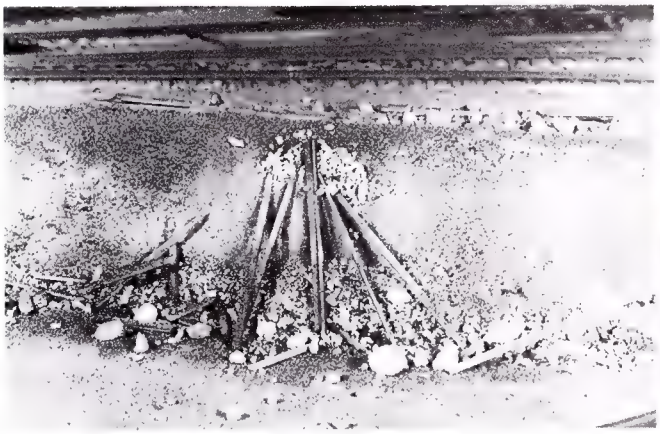
On areas where I want more lush vegetation such as at the base of a hill or in the bottom of a stream bed I sprinkle some of the coarse ground foam sold by Woodland Scenics. I use my fingers to sprinkle this material. I used this technique to good advantage under the trestle on Phillips and at the base of the little embankment running across the middle of the scene. I also broke up the monotony of the meadow-land in the foreground by making large finger like areas project out from the base of the hill and covering them with coarse ground foam.

Ground Detailing

You now have a flat even ground cover with no detail, sort of like a billiard table or park. Since very few railroads ran across billiard tables or parks something had to be done. I like to clutter up my scenes with details. I began my clutter by building a wooden fence around the perimeter of the scene. I then sprinkled sand, gravel, decomposed granite, small stones, bits of scale lumber, and small twigs around and under the fence. I also spread this same type of detritus over the surface of the scene in such a way that the clutter delineated areas. I found that by using a few "boulders" and some large tree limbs mixed in with the granite and other ground cover a very convincing ground texture resulted. Do not spread this mix everywhere but just around the edges of areas. I also used fence posts, small trees, and short sections of fence as focal points for this dirt texture clutter. Once I was satisfied with the effect I sprayed the whole surface area with a detergent and water mixture using a Windex bottle. I then doused the dirt areas with a 50-50 mixture of white glue and water. I used an ear syringe to do the the dousing. Douse everything very thoroughly. The glue will not show once it has dried. I also sprinkled on some of the fine Woodland Scenics ground foam while the glue was still wet. It all blends into a very realistic ground cover. The decomposed granite was very effective in the stream bed under the trestle. I made cardboard abutments for the trestle and piled up granite around the abutments which looked very realistic. I also made piles of coal and gravel around the scene and doused them the glue. Sprinkling little bits of coal down the center of the track and dousing it with glue made another realistic bit of detail. I also found that I could pile up some ties and cover them partially with dirt and glue them down. It is amazing what the glue will hold in place. It does not look glued down but you can vacuum over the glued down area with out losing any of the surface detail.

This overall view shows several things mentioned in the text. Notice the coal pile at the far left of the picture. Also notice the rocks and gravel running across the middle of the scene. This covers up the crack between layout sections. The "loose" coal along the track also shows. Also notice the "bedding" of the building just behind the locomotive and along the far right hand side of the building. Notice particularly the way the rock and gravel is cleared out by the side door. There is still a lot of work to be done but the scene is beginning to look finished.

This still incomplete scene shows how I used a fence to enclose the scene along the wall. The fence is made out of strips of wood and is stuck into the baseboard every six inches by an extra long fence post. The vines are teased out Woodland Scenics foliage.



This embankment clutter was material thrown down realistically and sprayed with a detergent and water mix. To stick it down I doused it with a 50-50 mixture of white glue and water.

This is a very simple detail. Just pile up some ties and cover them with dirt. Then squirt them with detergent and glue them down.

The area in front of the wood shed. The rough sawdust ground cover shows clearly. It may be overdone but I think it is quite effective. The cord wood in the shed is made up of many McLeod Rail Miniatures HO pulp wood loads. Thank you McLeod! Notice the loose coal along the turnout in the foreground. Both the rough sawdust and the coal are glued down and can be vacuumed.

All the material necessary to make a tree. The tree is a carefully selected piece of Nevada sage brush. Any white glue will work and the Woodland Scenics foliage forms the leafy structure of the tree.

I decided that the area around the woodshed would be covered with bark and small pieces of wood from the thousands of cords of wood cut and handled there. So I sprinkled some coarse bark in the woodshed area and doused it. The effect was excellent. The final detailing of Phillips will go on for many years since I want to add wagons, people and other details to the scene.

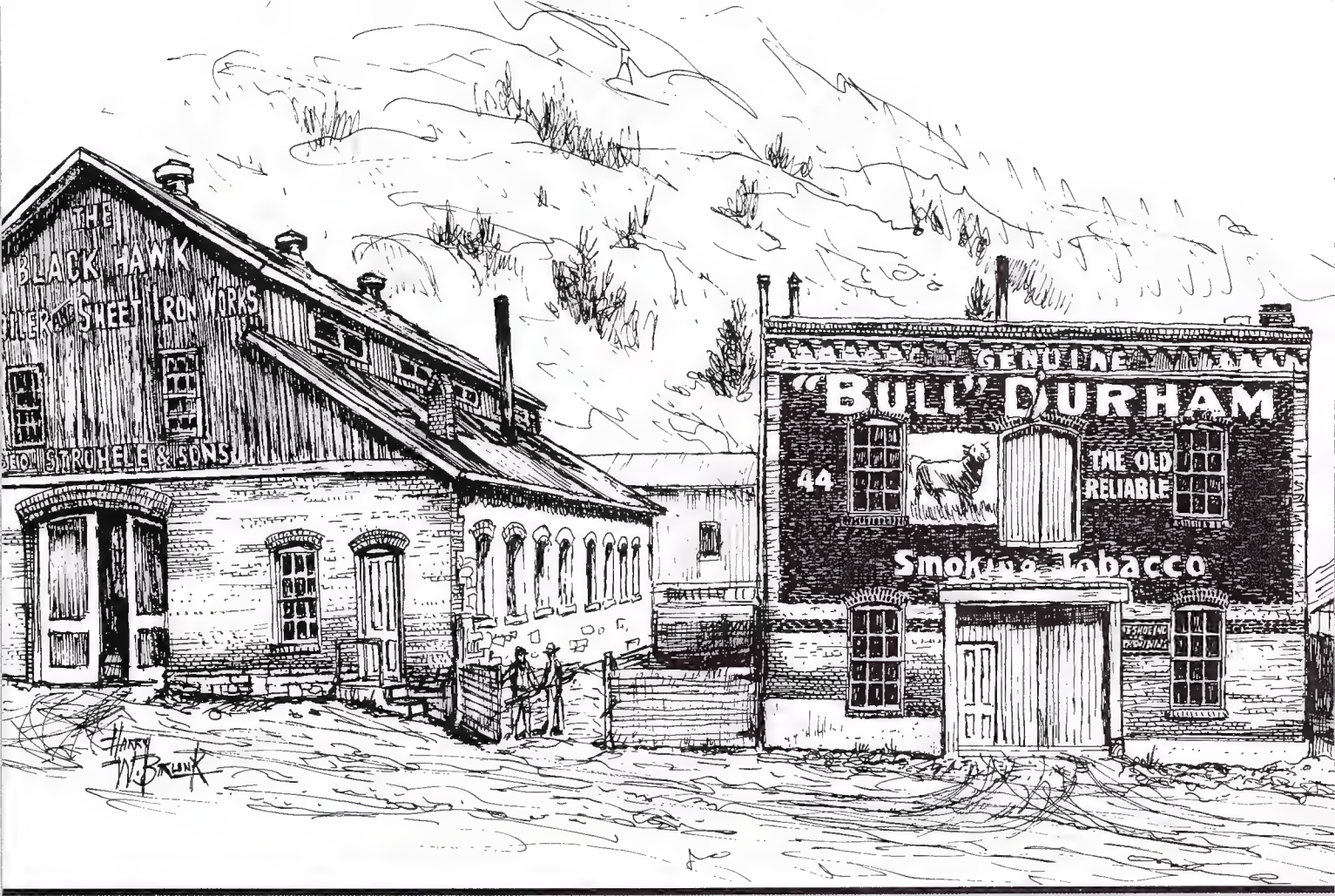
The Trees

The trees on Phillips are built around a technique developed by John Coots. John has developed a tree using a piece of Nevada sage brush and some Woodland Scenics foliage material. These trees will be marketed through Walther's Scenic Systems. I hope they will be available by the time you read this article. Once you have the piece of sagebrush (I got mine from Charlie who brought a box back from a trip to Nevada.) you merely tease the Woodland Scenics foliage into small pieces and glue these pieces on the limbs of the tree. I found that the shape of the branch is critical. I cut off the bottoms of my trunks and pushed a finishing nail into the bottom of the tree. I then ground the head of the nail to a sharp point.

Then I carefully held the tree in place by putting the nail into a vice and began adding the foliage. I put white glue on the limbs and then added the foliage. Make sure you tease the foliage out as thinly as possible. Be careful how you add the foliage so the shape of the tree is as realistic as possible. I found that as I made more trees I really improved my ability to shape and select realistic trees. I also found the darker foliage made more realistic trees. The biggest advantage of this tree making method is its speed. A 17-inch tree took me exactly 12 minutes to make. I have made effective trees in as little as five minutes. This means you can have whole forests of deciduous trees in foliage in very little time. I also feel these trees are some of the most realistic I have seen. I used several of the Woodland Scenics HO tree kits for bushes in my scene. I also made good use of the foliage as vines in and around my fences.

Phillips is basically completed now. I plan to discuss where and how it is sited in my shop in the next issue.

The complete tree. This giant stands seventeen inches tall. I like the way it towers over the station. Since Phillips has so many large buildings it is nice to have something to make the buildings seem small. I still have to "bed" the tree into the ground. Notice the ground clutter in the foreground of this photograph.



Up Clear Creek on The Narrow Gauge

Part 7: The Black Hawk Boiler Works

by Harry Brunk
Photos by the author

George Strohele and Sons' Black Hawk Boiler and Sheet Iron Works provided more than just boilers for the mining industry throughout the Clear Creek District and beyond. Compressors, winches, gauges, levers and linkages as well as boilers bore the Strohele (pronounced "Straylee") stamp. Rick Steele informs me that both the manufacture and installation of mining machinery was a Strohele specialty. The mine in the middle of Georgetown Loop has a compressor mounted on a concrete pedestal bearing the George Strohele name. Even faraway Leadville mines used gauges and equipment of Strohele manufacture.

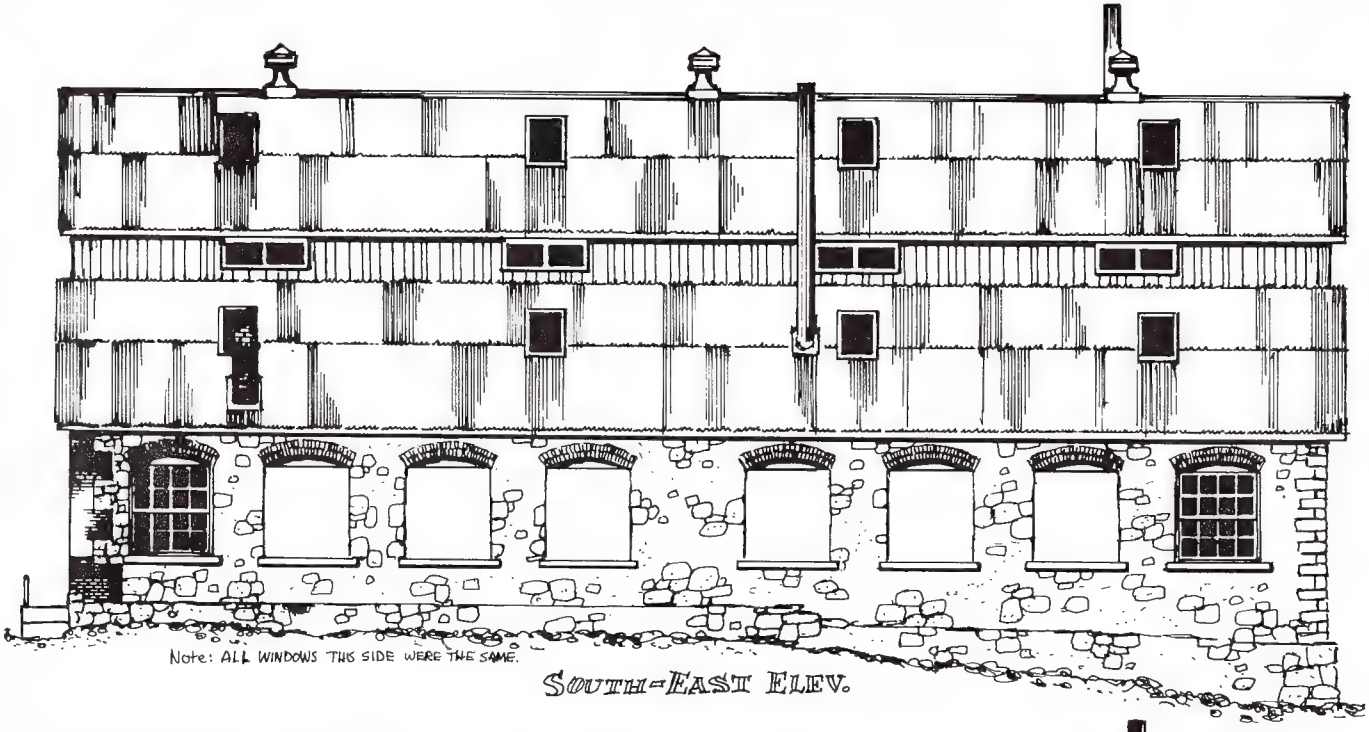
Providing such needed services led to branches of the business throughout the mining districts, but the Black Hawk plant seems to have remained the largest.

As a railroad customer, "The Works" had to rate fairly high. The Works was a receiver of raw materials and subassemblies and a shipper of mining equipment both large and small. Freight must have come and gone at a high rate during peak mining operations. Such a plant on your layout will originate that upright or horizontal boiler flat car load we all seem so fond of. From time to time such boilers returned for repairs, too.

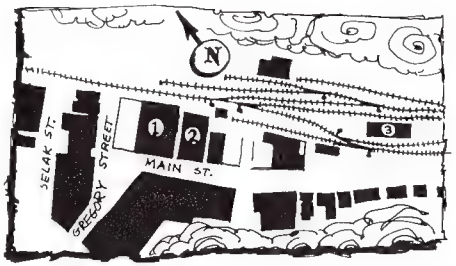
The Black Hawk Boiler and Sheet Iron Works and the Machine Shop occupied the northern corner of Gregory and Main Street. Of the two buildings, the Machine Shop was the first built.

The big brick and stone structure noted as "machine shop" on all Black Hawk blue prints was, in fact, also a blacksmith shop, and may have originally been built as a livery stable to go with the large corrals needed for the freight and ore wagons and

Title illustration: The Boiler Works and Machine Shop. The area between them once sported a "gallows" type gate portal guarding the storage yard between the two. Out of sight to the left of the Boiler Works was the main storage yard for that plant full of a glorious profusion of parts, pipe, barrels, and boilers. The model photos show a condensed version of it.



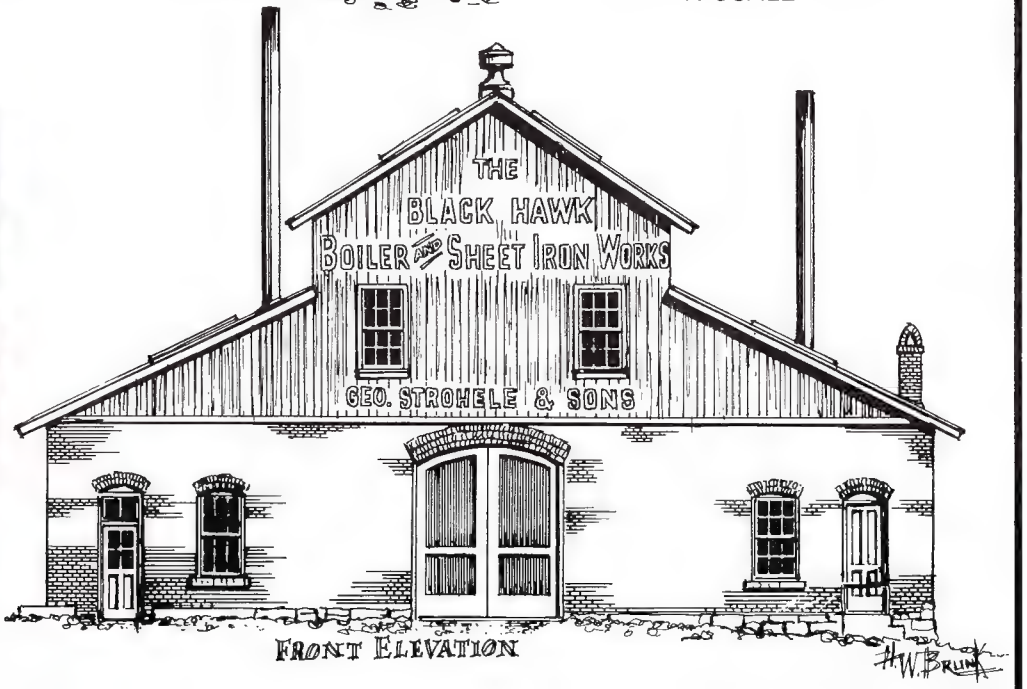
SOUTH-EAST ELEV.



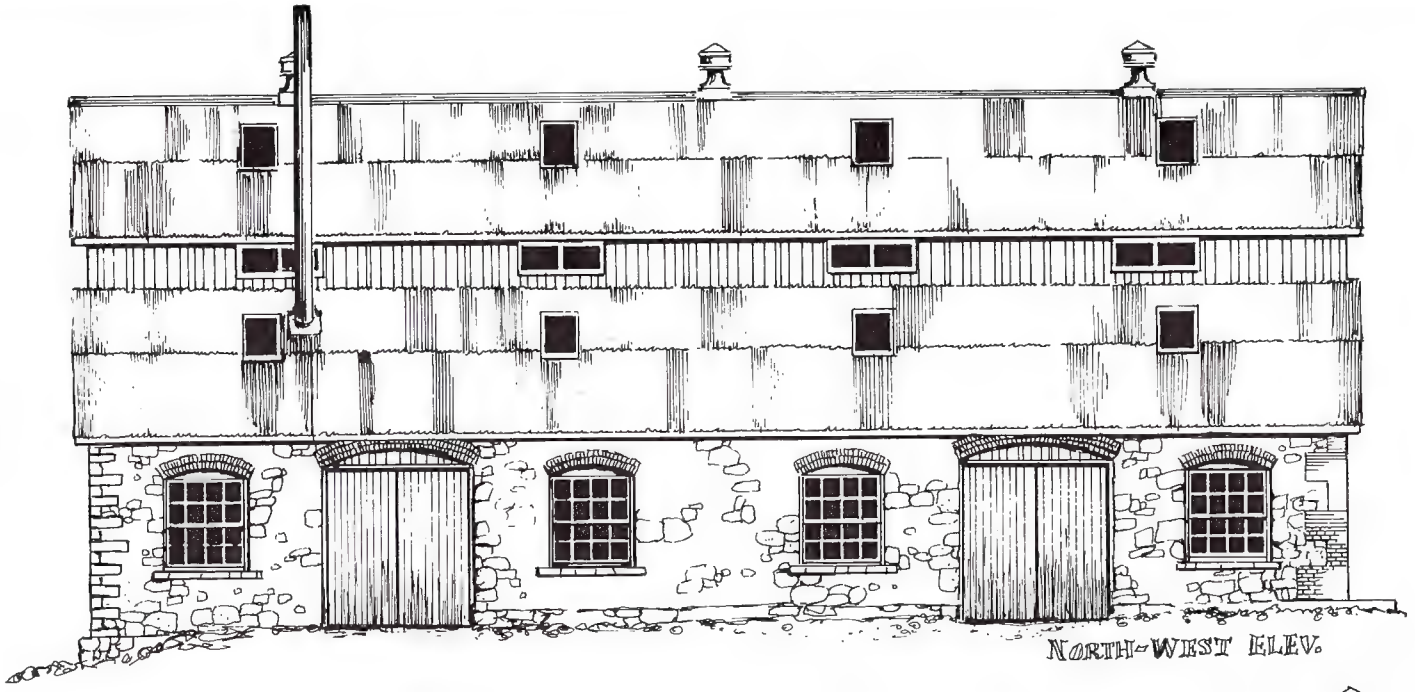
① BOILER and SHEET IRON WORKS
② MACHINE SHOP
③ DEPOT

0.075" equals 1 foot
N SCALE

The rear of the structure. The finished quarried rock "blocks" in the rear corners can just barely be seen in this view.

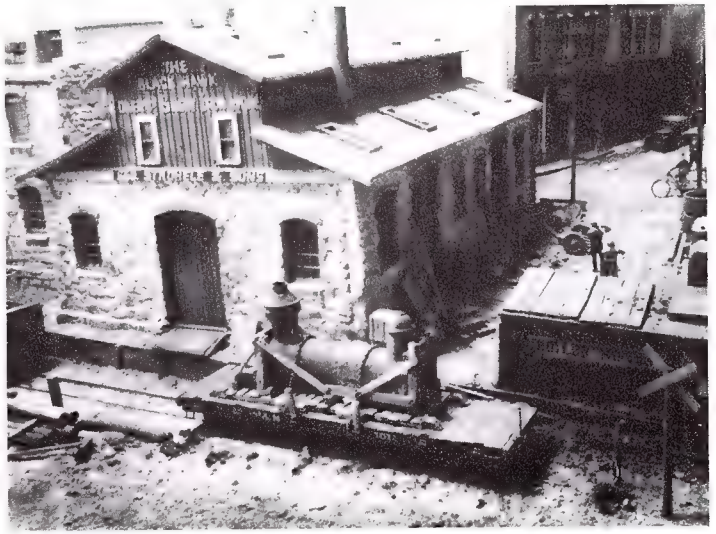


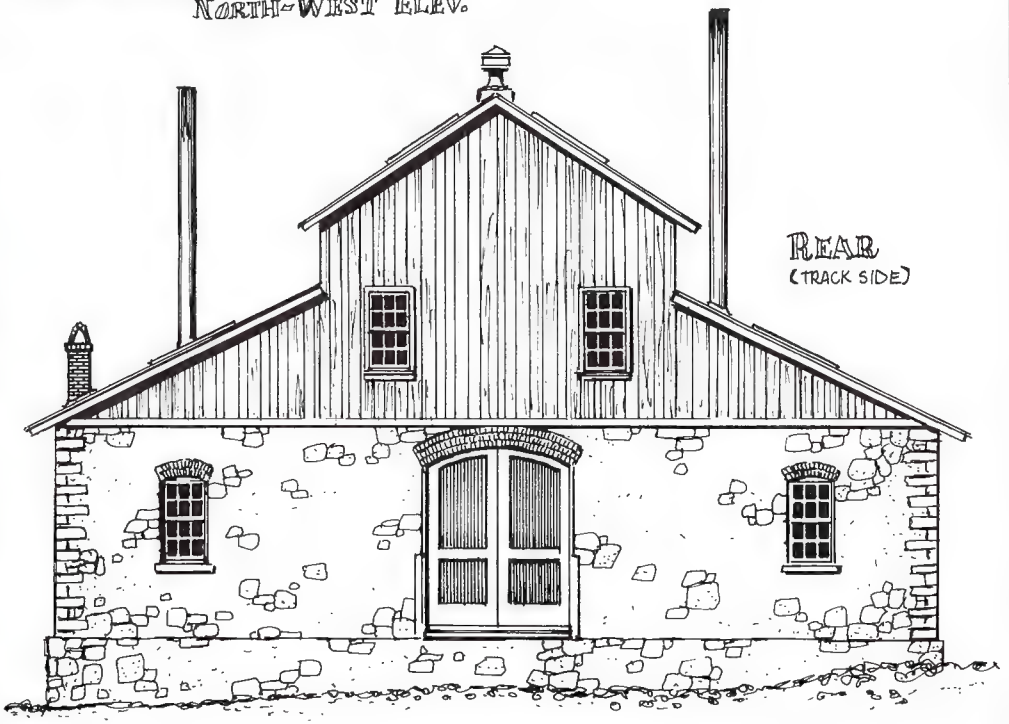
FRONT ELEVATION



0.075" equals 1 foot
N SCALE

Here is the completed Boiler Works. A boiler on flat car is back for rebuilding. The "yard" could be a real junk box cleaner – piles and stacks of odds and ends all over. *Photo by Harry Brunk.*





In shadows, the northwest corner of the Boiler Works showing the courses of brick that tie into the rock construction of the sides. All windows and doors were brick-arched on the rock sides and rear.

A portion of the brick front.

teams. It was common for the blacksmith and horse-shoer to set up in a livery. The second floor "hay loft" door complete with simple pole, rope and pulley seem to hint at hay, straw and feed storage. It could just as well hint at the means to move fabricated machinery from the second floor to a waiting wagon, or later a truck.

Blacksmiths can fabricate all manner of tools and machines from iron and steel. Their sole purpose was definitely not merely the shoeing of horses and mules. Perhaps this blacksmith shop was the birth place of the Boiler and Sheet Iron Works. The only early photos showing the Machine Shop, however, also show the neophyte early version of the Boiler Works. A smaller frame structure that appears to be sheathed in sheet metal or corrugated siding and roofing, bore the simple block-lettered sign "BOILER WORKS". The Machine Shop, though it sported a brick front, was constructed of native stone in much the same fashion as the Black Hawk Depot. We'll feature plans and details of this structure in Part 8.

The new Boiler Works plant was probably built shortly after 1899. Brick fronted like the Machine Shop, the Boiler Works was constructed of stone as the Machine Shop and depot were.

With its multiple construction materials the Boiler Works is an interesting modeling subject. It and its companion, the Machine Shop, represent one of four regrets that I have now that Black Hawk is nearly complete. To conserve space, both of these structures were reduced in length and width. Of the two models, the Boiler Works suffered the most at my hands. Some of the proportion and bulk of the structure was lost as I carried the reduction too far. Only lack of additional needed space kept me from starting again. It'll have to do.

The Boiler Works was burned by vandals and now only the brick front and stone walls and back remain. The stone is the same cream, golden buff and occasional dark brown and rust rock as the station in Part 4. The brick is standard brick color – box-car red is close with maybe a touch of orange added to the mixture.

The upper wood was dark – probably tuscan or boxcar red, but olive green keeps creeping into my memory of the way it was before the fire wiped it away. I chose olive for my UC&N version, and somehow it seems right. The sign was painted white across the wood on the front as shown in the plans. Since the UC&N's version's front can't be readily seen, I chose to letter the back though the prototype had no sign there. The plans show the roof as corrugated sheet, but some early photos seem to indicate a rib-seamed roof. The window frames were white, though the "cupola" side window-frames appeared to be the same color as the wood walls. The door panels and window mullions were dark – probably matching the wall color.

After double checking the Black Hawk blue prints, I've discovered that the line that appeared to be a siding behind the Boiler Works and Machine Shop may have in fact been only a property line. I'll always think there should have been a spur for the traffic, and my UC&N has one and uses it often. It provides coal for the boilers and forges needed in manufacturing and shaping the steel and iron. Box-cars and flats, and gons (or coal cars) come in and out, delivering and shipping. Yes, even a box-car with a diamond "INFLAMMABLE" sign delivering barrels of caustic chemicals used this spur occasionally. The plant is as busy as I want to make it.

At full scale, the Boiler and Sheet Iron Works is big – among the biggest in Black Hawk excluding the huge mills and smelters. But the amount of business it creates for the railroad makes it well worth the space it uses.

Next in Part 8 we'll visit the Machine Shop with its interesting "Bull Durham" covered front, and finally I'll show how my master rock and brick molds were used in fabricating the rock and brick structures on the UC&N. Nothing revolutionary – but handy.

Western Salt Company

by Ron Morse and P. Allen Copeland

At the southeastern tip of San Diego Bay, in the city of Chula Vista, California, the Western Salt Company operates a mineral extraction process. This operation might well be the envy of many other enterprises because both the basic resource and the energy necessary to convert it to a usable form are free. The Western Salt Company leases land at the edge of the bay from the harbor department. The land is subdivided into a number of shallow depressions, surrounded by dikes and embankments. The depressions or "pans", are located slightly below the water level of the bay. Water is let into the pans from the bay to a depth of a foot or so, and allowed to evaporate from the sun's heat. The large surface area and shallow depth of the pans allows rapid evaporation, leaving a layer of minerals and salt. Flooding and evaporation are repeated until a thick crust of minerals is present. The crust is scraped off the bottom of the pan and loaded into transport for hauling to the washing plant, where the salt is screened, crushed, washed and bagged. The salt is then stored for shipment to customers.

The salt from this plant is not suitable for food or human consumption, although it could be made so. The salt is used for a variety of industrial purposes, and for water softeners, icy roadways, etc.

Locating information on the origins of these salt workings was difficult. The area was first worked for salt around 1865, but this operation was soon discontinued. It is known that salt extraction using present methods was being carried out by 1915 when Mr. A.B. Babcock operated the salt pans.

At that time, a small railway was in use, powered by two four-wheel electric mine "dinky" engines, using overhead wires for power. Other motive power used is unknown, but also probably consisted of horses or mules, pulling little wooden dump cars on 30 inch gauge track from the pans to the screening plant.

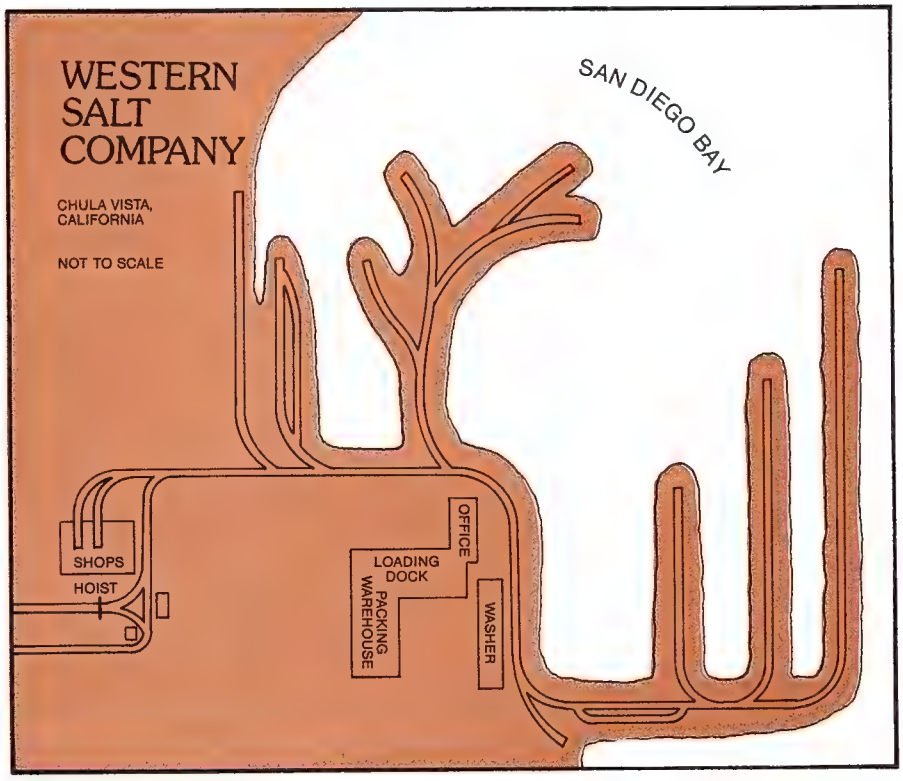
By mid-1919 a new gasoline locomotive was purchased from the Fate-Root-Heath Company of Plymouth, Ohio (Plymouth Locomotive Works). This engine was also built to 30 inch gauge, and its faster speed allowed it to replace the electric locomotives. As the operation expanded, additional locomotives were purchased in 1922, 1930 and 1946, and eventually tracks were constructed to every part of the leasehold.

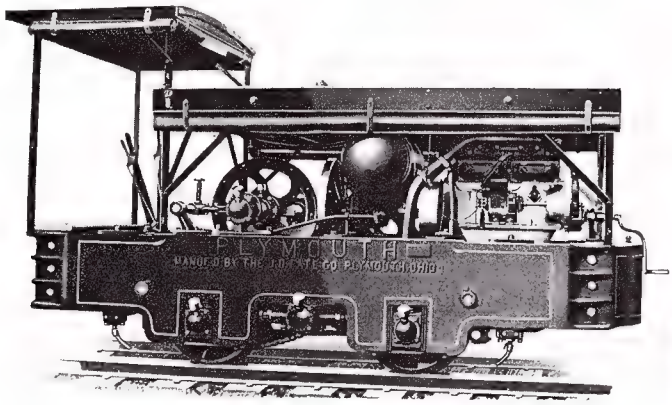
The Coronado Branch of the San Diego & Arizona Eastern bisects the salt mines, requiring crossings of the standard (4-foot, 8½-inch) and 2-foot, 6-inch tracks. Rail used was 40 and 45-lb. second hand from wherever it could be purchased. Unique "snap track" was used in the loading areas, and was of 25-lb. size, probably the original rail weight. About 60 percent of the rail in place at the time of abandonment dated from the origin of operations, which is remarkable, considering the corrosive action of salt on metal.

About 1955 one of the Plymouth locomotives was transferred to a Western Salt operation at Newport Beach, California where it performed in much the same manner as it did in Chula Vista. However, this operation was eventually replaced with trucks and the rail equipment scrapped.

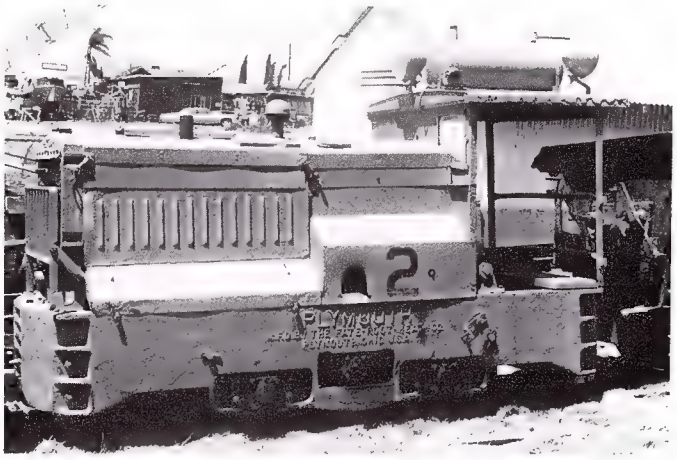
Western Salt Company was purchased by Long Beach Salt Company about this time, but continues to operate as a subsidiary of the Long Beach Company. Long Beach Salt also operates a small railway at another facility near Amboy-Saltus, California in Riverside County.

Recent motive power consisted of two seven and one-half ton diesel hydraulics, #1 and #4. Built by the National Mine Service of Kentucky, and acquired about 1972 by Western Salt, they are reported to have been originally used in Colorado and Northern California. These were originally built to 36-inch gauge as mine engines with exhaust scrubbers for underground use; Western Salt regauged them to 30-inch gauge and added steel cabs. These locomotives allowed higher speeds on the railway increasing its capacity. More cars could not be pulled however, due to the length of sidings and the sharp curves used. After acquisition of the diesels, Plymouth #4 was used as a maintenance locomotive to check track, and to

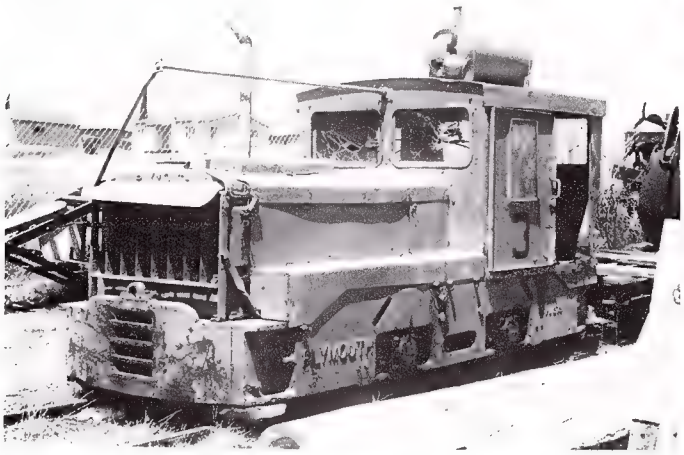




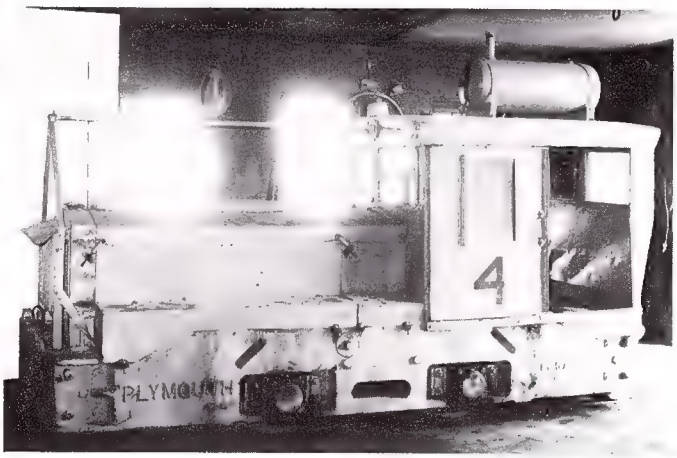
No photographs have been discovered which show the first gasoline locomotive owned by Western Salt. This picture, from the pages of a very early Plymouth catalog, shows the narrow gauge "AL" (Model A, Locomotive), which is the same type as Western Salt #1. *Photo, collection of Ken Douglas.*



The second gasoline locomotive purchased by Western Salt was slightly larger than the original "AL", and was of the newer "CL" type. By the summer of 1972, when this photo was taken, the #2 was long out of service and had been retired. *Photo by Ken Douglas.*



Locomotive #3 in 1972 after being retired for parts to keep sister #4 in service. Even though this locomotive was built as late as 1946, it still employed a large fibre covered wheel, which pressed against the engine flywheel to provide variable gear ratio, for a transmission. Most locomotives of this size had long since utilized standard truck or industrial transmissions. *Photo by Ken Douglas.*



Locomotive #4 in 1972 in the engine house. At this time the engine was no longer used to pull salt trains, but did see service pulling a flat car loaded with tools and supplies to service the salt loading equipment. The roof tank is for gasoline. *Photo by Ken Douglas.*

ROSTER OF LOCOMOTIVES

1?	4wh gas-mechanical	7000	Plymouth	#611	June, 1919	Model AL, Type 2
2	4wh gas-mechanical	8000	Plymouth	#1299	Aug., 1922	Model CL, Type 2
3	4wh gas-mechanical 35HP	8000	Plymouth	#3456	Apr., 1930	Model CLB, Type 2
4	4wh gas-mechanical 33½HP	12000	Plymouth	#5127	July, 1946	Model FLH
3	4wh gas-mechanical 33½HP	12000	Plymouth	#5128	July, 1946	Model FLH
1	4wh diesel-hydraulic	15000	National Mine Service	#2603	Sept., 1962	
4	4wh diesel-hydraulic	15000	National Mine Service	#2606	Oct., 1962	

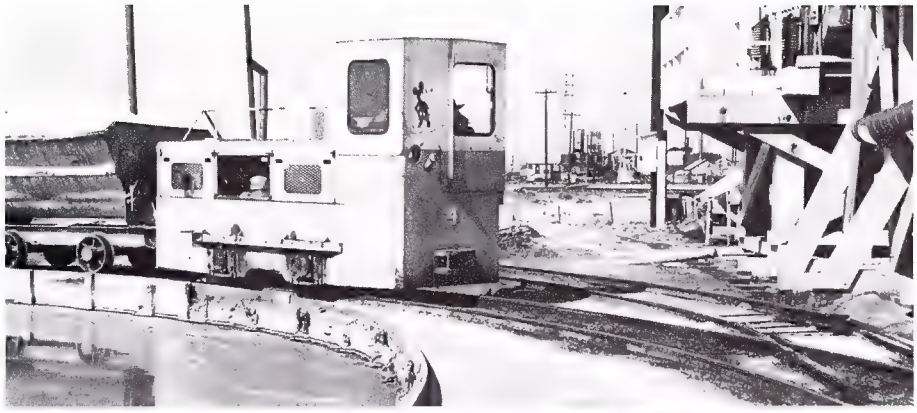
Notes:

Plymouth #611 is listed in Plymouth records as built to 36" gauge. It was sold Oct. 28, 1930 to the Paul Lime Plant, Douglas, Arizona.

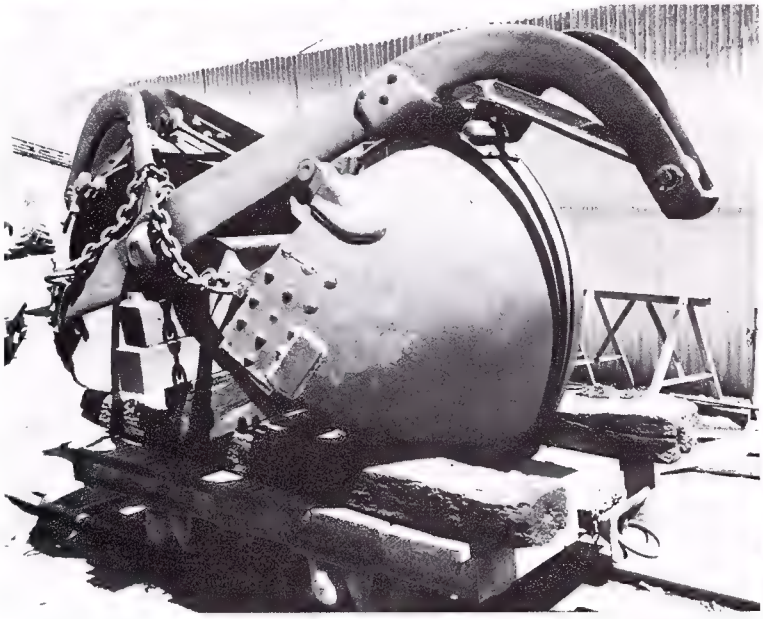
Plymouth #3456 was purchased Oct. 24, 1930 from Harry C. Collins (dealer), Los Angeles, California.

Plymouth #5128 may have been delivered as #5.

Both National Mine Service locomotives were purchased used in 1972. Their original and subsequent owners are unknown.



Locomotive #4 as it pulled a train of salt cars into the scale track. Note the Mickey Mouse emblem that the engineer had decorated the engine with. At the time the photo was taken, Western Salt operated three locomotives, #1 and two #4's! *Photo by Ron Morse.*



A flat car in the yard behind the engine house, with the buckets from a diesel crane. *Photo by Ron Morse.*

The two-track engine house. At the time this photo was taken, Plymouth #4 and a flat car were stored in the right hand stall, and the two diesels were kept in the left hand stall. *Photo by Ron Morse.*

pull a flat car loaded with supplies necessary to service the loading equipment (skip loaders, dragline sand tractors) each morning. Two additional Plymouths, #2 and #3, were retired about 1972 and served as a source of parts for #4. Besides the five locomotives, the following rolling stock has been used during the past ten years:

18 side dump cars (rocker type), 3-cubic yard capacity (4' wheel base, 15" wheels, 7'1" hoppers).

8 four-wheel flat cars (3' wheel base, 14" wheels, 7'1¼" length, 3'8" width).

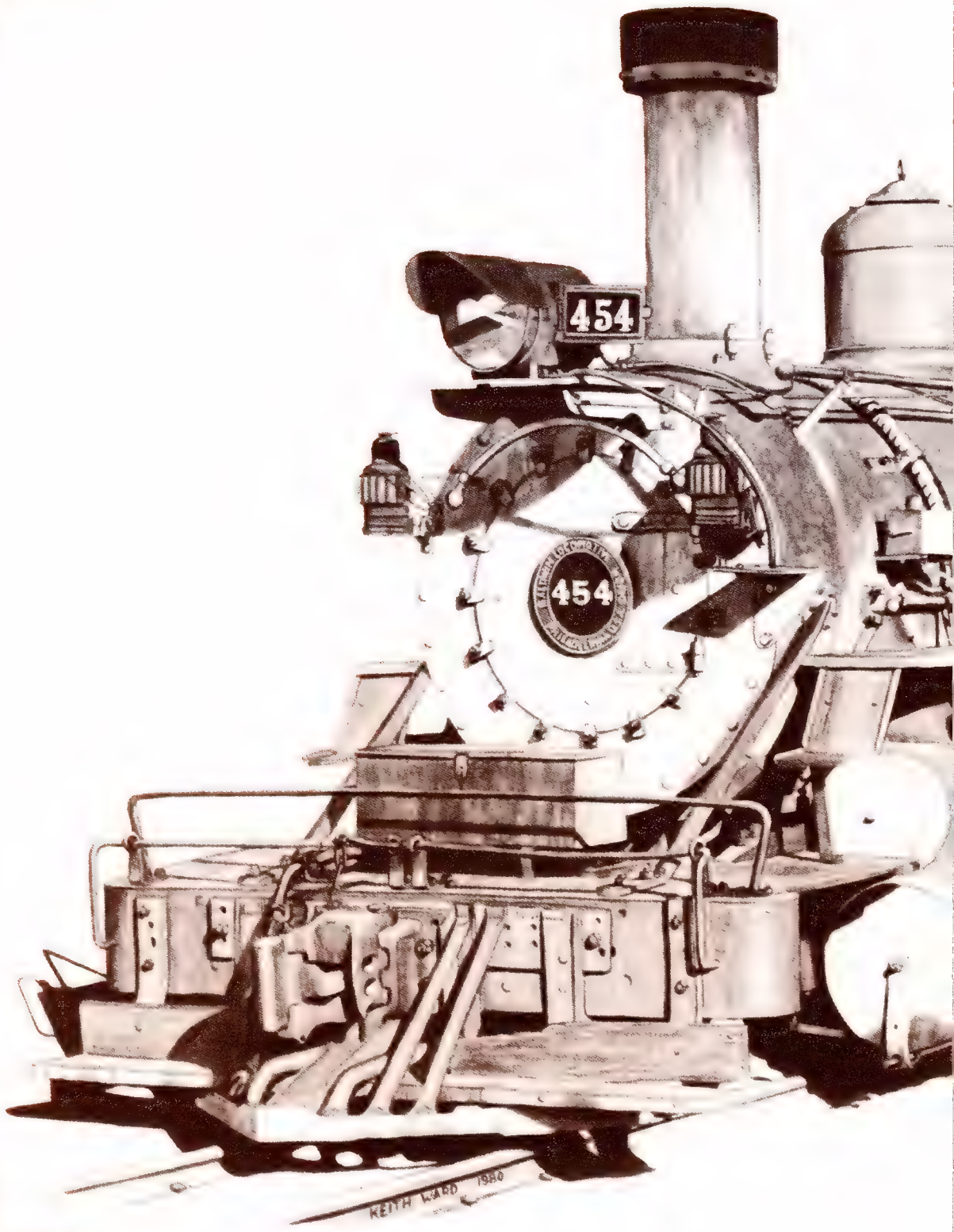
1 four-wheel flat car, used as M/W tool car.

Operations of the little railway were relatively simple. Empty dump cars (usually eight to a train) were pushed or pulled to the loading area. After loading by skip loaders, the train was propelled to the scale track for weighing and dumping. While this was in progress, another train was being loaded. Trains usually passed on a passing siding mid-route. At the end of the work day, one set of dump cars was left at the loading site, and the other at the scale. The locomotives were put away in the tiny enginehouse.

By 1979, the company began having difficulty obtaining parts for the little railway cars and much track was in need of replacement. It was decided to replace the railway and this was accomplished in April, 1980 when the last salt train operated. All track west of the SD&AE crossing was immediately pulled up. As of mid-July, 1980, the equipment is stored in and about the shops.

Thus another industrial railway has been abandoned. A few salt railways still exist in the San Francisco Bay Area, but their days may be numbered as well as the equipment gets older and replacement becomes necessary. Perhaps quaint and an anachronism in a time when most other narrow gauge industrial railways had long been dismantled, the Western Salt Company RR operation was well suited to the transportation task it performed.

Centerfold: Keith Ward painted this beautiful picture of the Denver & Rio Grande Western's K-27 #454. The painting captures everything we all love about these locomotives.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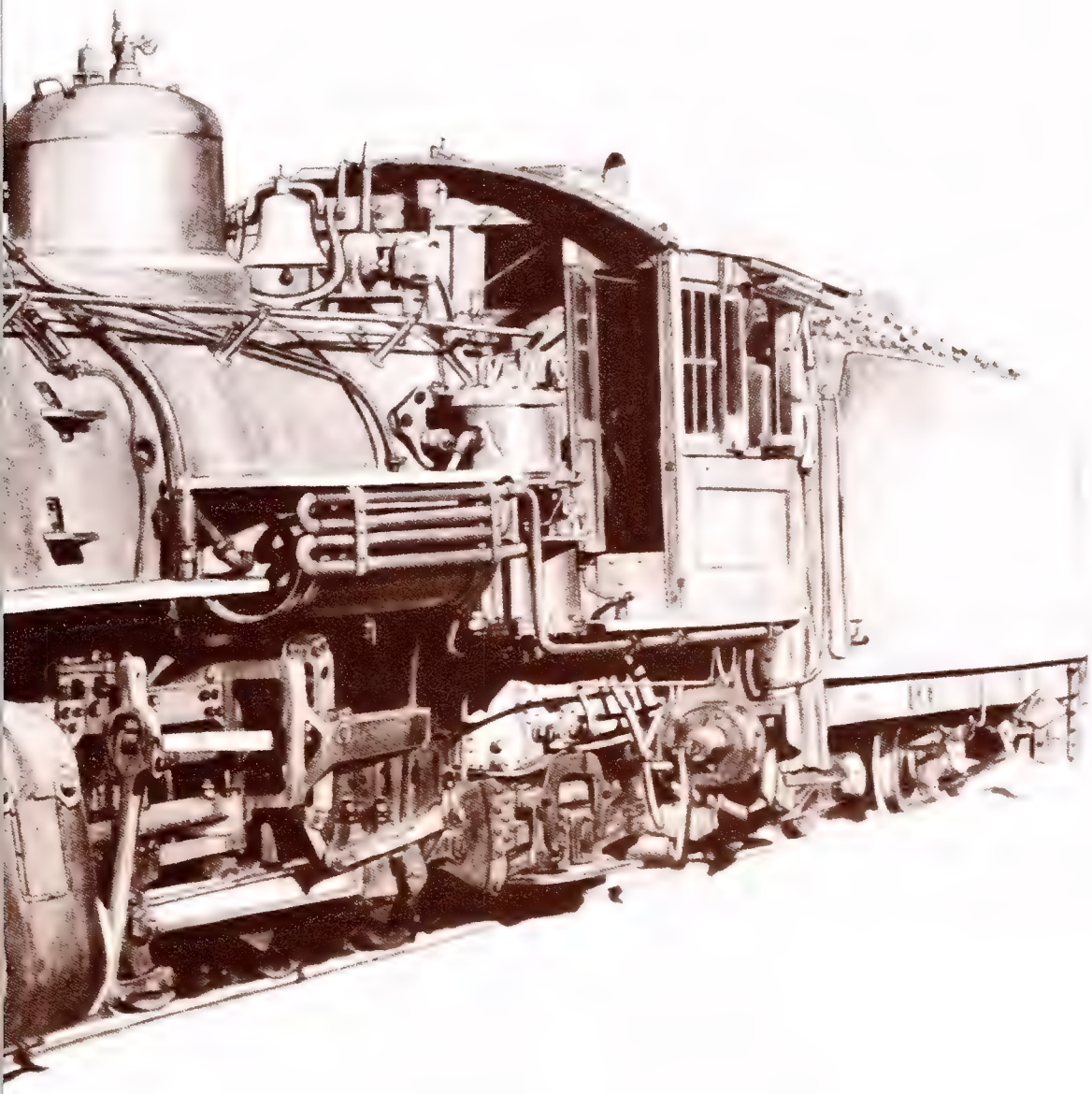
KEITH LARD 1980



REALISTICALLY SPEAKING

by Gary Nash

Photos by the author

Weathering Wood With Dirt & Dio-Sol

In this series I plan to share with you my techniques as a "realist modeler". I will get into each subject quickly with the emphasis on common sense.

When it comes to weathering wood, some of the most realistic results can be achieved by utilizing basic ingredients. In keeping with this there is nothing more fundamental than good old dirt. Since I have an assortment of finely ground dirts used for diorama ground cover I occasionally picked a color and rubbed it into a previously weathered piece of wood for visual variety. This softened the overall appearance nicely but robbed it of the detail of splits, cracks, nail and knotholes. However, I discovered that when clear Dio-Sol was applied over this "dirted" surface every bit of detail came back after the Dio-Sol had evaporated. Since the wood now had somewhat of a water-stained appearance I made use of a hand hair dryer to speed up and control the evaporation of the Dio-Sol. With this beginning approach and a few days of experimentation I found the following procedure a welcome addition to my techniques as a realist modeler.

The initial weathering steps prior to the dirt/Dio-Sol application are as follows:

1. The base color is Floquil Driftwood stain applied full strength (with brush or cloth) to the wood. All pieces are set aside to cure for 2 to 3 days.
2. The distressing of the wood comes next. I use a combination of three tools. A fine file for wood graining, a #11 X-Acto blade for cracks and splits and a Potter's Needle for knot and nail holes.
3. Now I take small brushfuls of full strength Floquil Natural Pine and sparingly dab it on the exposed wood created from the distressing. Droplets of straight Dio-Sol are used to allow the Natural Pine color to flow along the distress markings. Now I rub the wood lightly with the index finger and blot with a small cloth. For variety I sometimes use Floquil's Maple or Teak stains in place of the Natural Pine.

I complete these three initial steps before I begin the dirt/Dio-Sol method illustrated in the following series of descriptive photos.

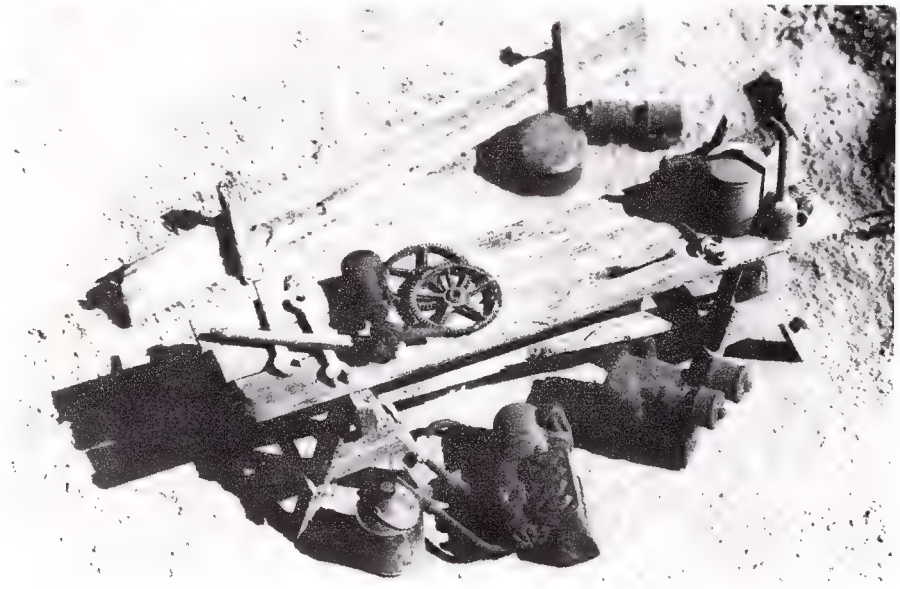
If you really care about the final appearance of your work, give this procedure a try. It's simple enough that it should be easy for you to make it part of of your finishing techniques.

GN

All that's needed for the dirt/Dio-Sol method:

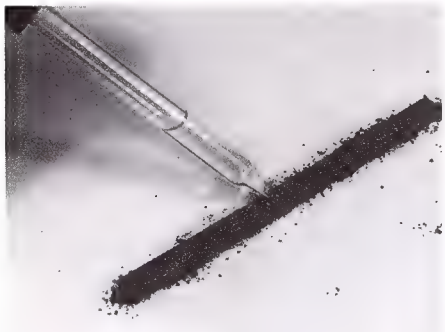
1. A small hand hair dryer.
2. Straight Dio-Sol.
3. A fine point and medium size brush.
4. An eyedropper.
5. Finely ground dirts of the gray and tan variety.
6. Dirty Dio-Sol (Grimy or Engine Black wash).

As you can see, the dirt/Dio-Sol method adds measurably to the appearance of a used, often abused workbench.



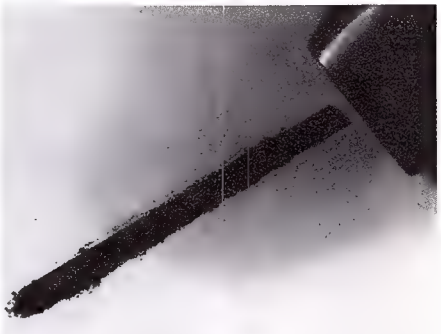
Step 1. Pour a healthy amount of dirt over the weathered wood.

Step 2. With your index finger rub back and forth using medium pressure so the dirt gets into those knotholes, splits, etc.



Step 3. In this step you have two choices. You may spot drop the Dio-Sol to emphasize certain areas or cover the entire surface for complete saturation.

Step 4. This next step should be done soon after the Dio-Sol application. Hold the hair dryer quite close and at its hottest setting start to dry up that Dio-Sol. The Dio-Sol will quickly disappear leaving a most realistic water stained appearance. Stop every now and then and check so you can control the final appearance of the wood.



Step 5. This is really an optional step therefore no photo is necessary. With the fine point brush and dirty Dio-Sol apply brushfuls to knotholes, nailholes, some cracks and ends for hi-lights. This should be done with care and taste. To carry this finishing touch aspect a little further you may try a light dry brushing with Floquil's Antique White with the medium size brush.

Here a very light gray dirt was administered to previously colored 1×12's. The base colors on these were Dr. P.H. Martin's dark brown and orange water colors. This is a close up of the wall that appeared on the Nov/Dec **GAZETTE** cover, so you can appreciate this combination by checking out last issue's cover.

Arrows show the mottled water-stained effect created with the dirt/Dio-Sol method.

When weathering floors glue all the pieces in place, add nail holes, then rub in dirt. The previously weathered wood will soak up the dirt in natural areas such as plank sides and ends as arrows indicate.

THE COUNCIL CITY AND SOLOMON RIVER RAILROAD

by Don A. Marenzi

The Seward Peninsula region of Alaska was the location of some fabulous mineral discoveries at the turn of the century. It was also the home of some unique railroads. One of these was the Council City and Solomon River Railroad, the first standard gauge railroad built in Alaska.

Rich gold strikes along Ophir Creek caused the forming of the Discovery Mining District and the town of Council City, about 80 miles northeast of Nome. Nome itself was founded due to another rich gold strike, and soon many other areas of the Seward Peninsula were being explored and mined. Being inland in a primitive area was a great hindrance to the development of the mines.

In September, 1902, a railroad survey was made from the coast to Council City and in 1903 the construction of the Council City and Solomon River Railroad commenced. The line was to built and owned by the Western Alaska Construction Company of New York, chartered on March 27, 1902, under the laws of New Jersey. The immediate plans of the company were to build the railroad from the Bering Sea up the Solomon River to Council City. After that was finished, they proposed to "gridiron" the peninsula and connect all important peninsula points by railroad. As if this were not a big enough dream for the railroad, **CASSIERS MAGAZINE** in 1903 described the line, stating that it would "provide the key to the great Trans-Siberia-Bering Strait Railway" and also stated "the dream of an all-land route to Europe by a tunnel under Bering Strait is no longer a picture of the imagination, but promises to become an assured fact within the present decade."

Although being part of a rail-link to Europe was not mentioned in the company's promotional material; there was no shortage of glowing terms and confidence in the line's big plans.

Construction started from the new town of Dickson, named after the general manager of the company, J. Warren Dickson. Dickson was located on the east shore of the Solomon River, where it met the Bering Sea. Just across the river was the town of Solomon.

The first season of work produced ten miles of track in addition to construction of a dock, shops, offices and dwellings. A material yard was laid out and materials were on hand for fifty miles of track, all neatly stacked and organized. Two locomotives and fifteen cars were on hand, and everything was built for permanence. The government transferred the post office from Solomon to the railroad office at Dickson. Not only a railroad company, the CC&SRR was also the sole lessee for the American Telephone and Telegraph Company on the Seward Peninsula.

In 1904, several businesses were attracted to Dickson, including a lumber yard and warehouses. The railroad built its own hospital at Dickson, and another locomotive was shipped in. But for all the ambitious dreams and talk, less than a mile of new track was constructed that year. The Western Alaska Construction

Title photo: Council City & Solomon River Locomotive #2 with flatcar #502 out on the line. *Photo, collection of the Bancroft Library.*

Right: Council City & Solomon River Locomotive #3 with the homebuilt car "Casadepaga" at Dickson, Alaska, October 1, 1905. *Photo, collection of the Bancroft Library.*

Company opened a stage line to connect Council City with the end of the track.

Big plans and little work was the order of the season for 1905. A 927 foot trestle across the Solomon River was built, but by the end of summer the tracks reached only thirteen miles from Dickson. The company was reorganized during 1905.

In 1906 the tracks were extended to Penelope Creek, thirty-five miles from Dickson, about two-thirds of the way to Council City.

The line was constructed with 35-pound rails, on uncreosoted ties spaced sixteen inches apart, fourteen inches on curves. The maximum grade was claimed to be one percent, but this does not appear supported by photographs of the trackwork.

Operations on the lines did reduce the freight rates and traveling time to the interior regions. The thirty-five miles to Penelope Creek took just over three hours by train.

It was estimated that it would take a quarter of a million dollars to complete the line to Council City, but no financial backing was available, and construction ceased permanently. In October 1907, the courts in New Jersey appointed a receiver.

The line operated regularly in the 1907 season, but only as needed after that. A visitor in 1909 described the line as dormant, although in 1910 the line was in operation for the thirteen miles to East Fork, giving "efficient service considering the almost impossible condition of the roadbed," according to the **ENGINEERING AND MINING JOURNAL**. Gold dredging was still going on, and the railroad was used to bring in supplies to the dredges. The freight rate was about a dollar per ton per mile. It was noted that the dredging company crews had to be used to shovel snow from the tracks before the line could be used.

By 1913 it was reported that the road was kept in repair and operated by steam for the first twelve miles. Freight for the dredges past that point was reloaded onto smaller flatcars, and drawn by two horses. Another fifteen miles were operated in this manner.

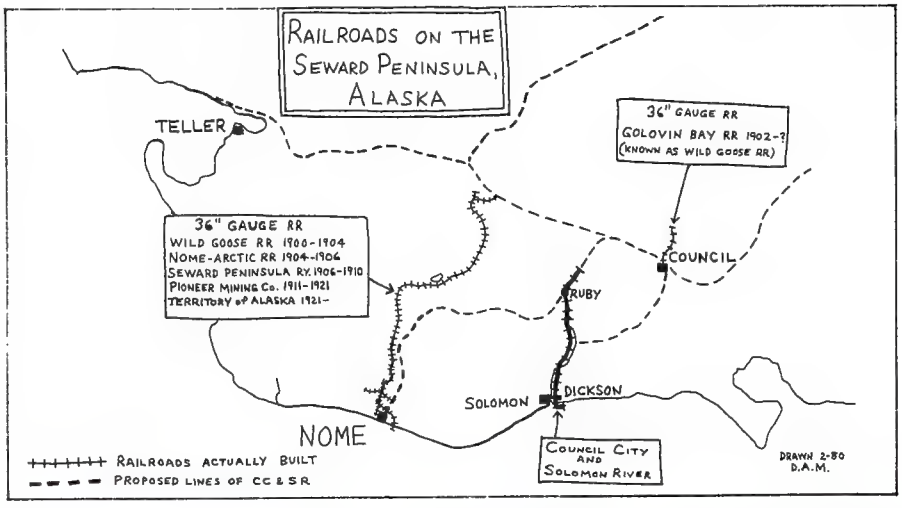
In October of 1913 a storm in the Bering Sea completely destroyed the town of Solomon. This storm damaged the dock area at Dickson. Apparently the storm finished off the railroad for in 1914 the railroad was reported as closed, but an enterprising local resident was using horses to pull a push car over the line, charging $2.00 to ride the twelve miles to the East Fork roadhouse.

The equipment was left to decay at Dickson, the cost of salvaging it from such a remote location probably being too high to make it profitable. It remains there to this day, a monument to the unfulfilled dreams of its promoters.

Rolling Stock

The equipment of the railroad consisted of three 0-4-4-RT locomotives originally used on the New York Elevated Railway. In 1903, numbers 21 and 159 were sold to the CC&SR, in 1904 #303 followed; they were renumbered 1, 2 and 3 on the CC&SR, presumably in that order. The company reportedly had other locomotives "on order" during construction, but no evidence of them can be found. There is, however, an additional locomotive type boiler still rusting at Dickson.

POOR'S MANUALS for 1908 to 1913 list the rolling stock as consisting of three locomotives, seventeen freight cars and two passenger cars. One pasenger car is shown in one of the photographs; it is obviously homebuilt on one of the flatcars. Exactly what the second passenger car was, is not clear. One early photograph shows a flatcar fitted with wood sides similar to a gondola, with a canvas roof, perhaps this is the second passenger car listed. All the photographs of flatcars I have seen show identical types of cars, numbered in the 500 series, all with 20 ton capacity. I have seen one mention of boxcars being in the initial shipment of cars, but I have never seen a photograph of a boxcar on the line. There was also a 40 ton steam shovel with pile driver and derrick attachments.



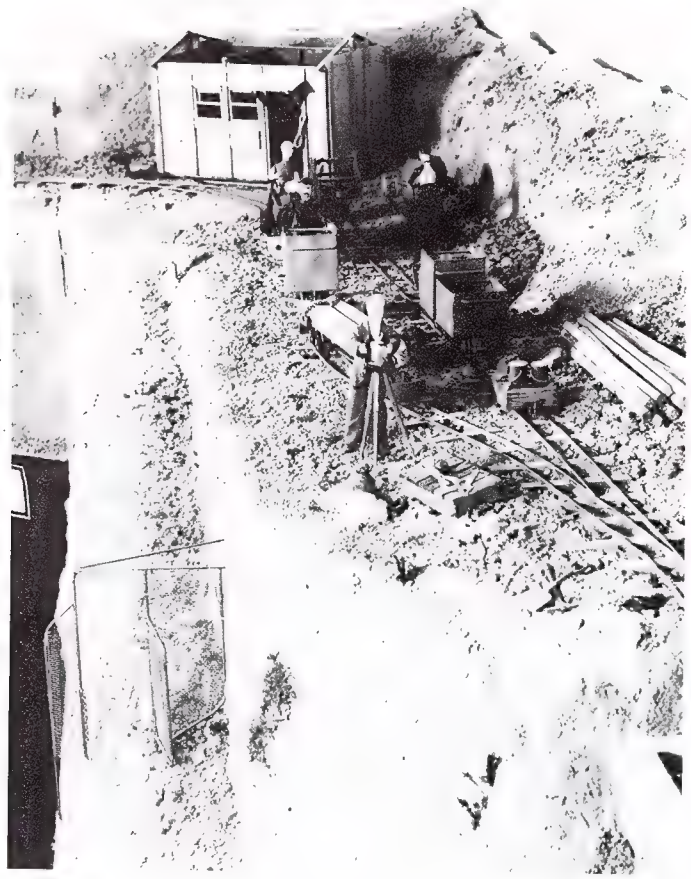
The Comstock Tramway
A One-Inch Scale Tramline

Story by Bob Brown
Built by John Danvers

Several months ago I intercepted a letter from John Danvers to Dick Andrews, care of the **GAZETTE**. I was so impressed by the photos included in the letter that I arranged to visit John in Pacific Grove, California. One beautiful day Irene and I journeyed down to John's home and had the pleasure of meeting John and photographing his unusual model railroad. John is interested in the small tram lines that were used in mines both on the surface and underground. Several years ago John tried to model these little railroads in HOn2 but gave up because of poor operation. Later he tried to build in ¼ inch scale but he found that it was still difficult to capture the feel of these unusual little lines. John then decided to work in a larger scale. He felt that he could capture the feel of the small cars and locomotives better in a larger size. He also felt the current prices of imported models and detail parts were beyond his modeling budget. So he decided to develop his own scale and gauge. John decided to model in a loose scale of 1 inch to ⅞ inch scale and run on a gauge of ⅞ inch. This is HO gauge but with one inch scale trains. John said that he wanted to "imagineer" his line. He wanted to make a caricature of a small tram and create a miniature railway like the ones seen on English estates but rigidly patterned after American/Canadian prototype mining equipment.

The only commercial parts used in John's railway are the On3 wheel sets, a

This overall view shows the small yard between the ore bin and the office. The crude and light track shows in this photograph. The gate at the lower left side of the picture is typical of gates found at mines. John's gate is made of wire and opens.

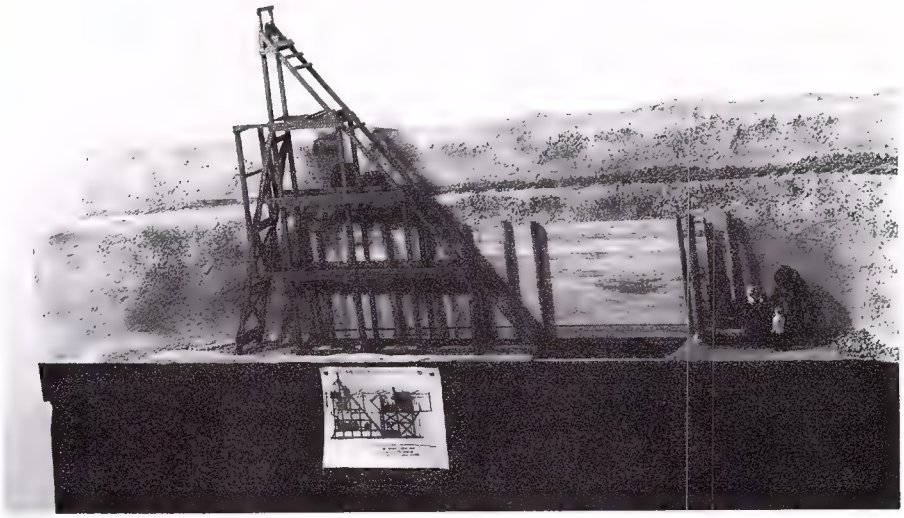


This little photographer shows the detail possible in one inch scale. Notice the lumber car in the background.

few doll house detail parts and some one-inch scale people. John re-gauges the wheel sets. His first locomotive is based on an HO gauge mechanism.

Both Irene and I were impressed with John's layout. He has completed the layout along two sides of a small room in his house. I was struck by the neatness of the line and by the fact that its large scale did not seem out of place on an indoor model railroad. Part of the reason that everything seems to fit so well is John's habit of drawing out sketches of everything he designs or builds. By doing these sketches he can caricature or exagerate certain components to create the mood or feel he wants. John also has a huge collection of photos and books on small mining railroads. He draws on his collection for ideas and then freelances the designs which he then translates into models.

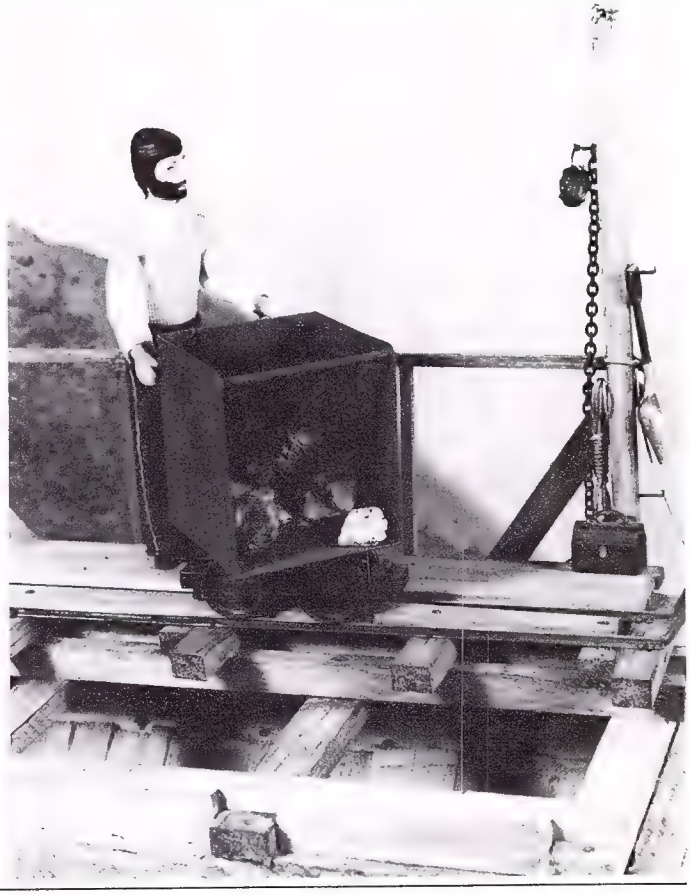
John's first locomotive was patterned after two prototypes but is actually a composite of several. Prototype one was a compressed air storage locomotive on display in the Ferney Coal Basin area of southern Alberta, Canada. It is a side-rod type two cylinder locomotive. Prototype two is in the book *Gold Gamble* by



The inclined shaft is incomplete but will be very effective when finished. This is the place where John plans to have the underground workings of his mine. You will be able to look through a smoked glass window into the mine tunnel. John plans to have the lights of the mine and the lamps on the miners hats illuminated. Note the neat edge and the black curtain which hides the underside of the layout.

The ore bin at the highway transfer. The layout is about two feet wide at this point.

A close-up view showing one of John's little ore cars ready to dump into the ore bin. The figure is a Swedish doll house item as are the lunch pail and shovel.



Roberta-Martin-Starry (Maturango Museum, Indian Wells Valley, China Lake, California 93555). It was also a compressed air 0-4-0T. It has a single vertically mounted cylinder. This cylinder drives a jackshaft which in turn drives a chain to the two axles. The axles are mounted in pillow blocks. The prototype locomotive was reversed by its valve gear and used mechanical four wheel brakes. This type of locomotive was charged from a stationary air compressor and tank and had pipes running along the track with feeder pipes and valves at convenient locations. John uses link and pin couplers on his models like those described by Dick Andrews in his column in the May/June 1980 **GAZETTE**.

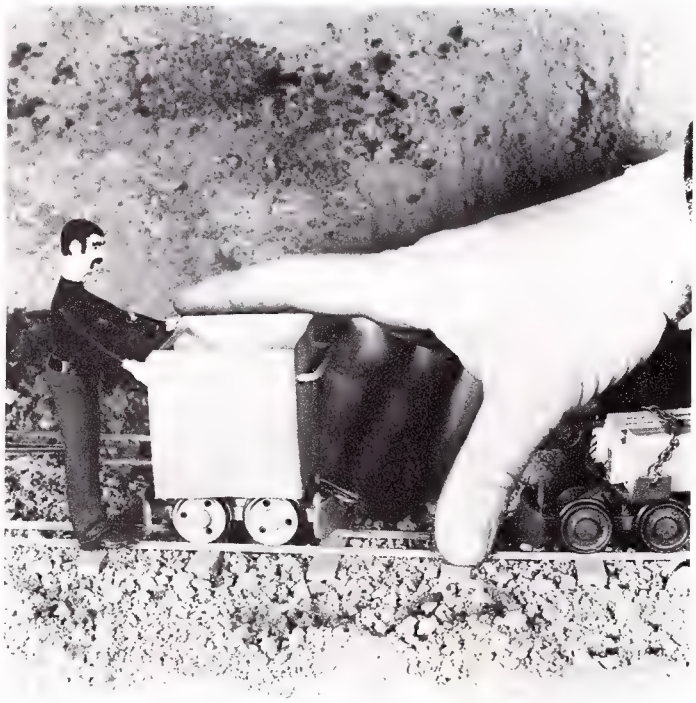
John's layout reflects the many types of mining cars used on small tram layouts. There were side dumps, end dumps, rotary end dumps, bottom dumps, stationary rotary dumped, vee bottom side cars, one sided drop slope bottom cars, etc., etc. There were even some homemade cars which had wood frames, axles in pillow blocks, and a small round ore skip bucket for a bin.

In addition to the many and varied ore cars John plans to model all the wonderful auxillary cars found around a mine. There were air-drill cars, hydraulic muckers or diggers, portable latrine cars, water cars, core sampling cars, skip (incline) cars, etc. John said that there are also a myriad of small locomotive types worth building.

This photograph proves that such weird and wonderful little locomotives really existed. This 18 inch gauge engine ran on the Hidden Valley Mine near Auburn, California about 1920. *Photo collection of Marvin T. Maynard courtesy of Dennis O'Berry.*

The locomotive described in the article. The model is built over an HO mechanism. The boiler is made out of a Mamod steam engine. The large wooden end beam shows clearly as does the compressed air refill pipe on the top of the locomotive. Notice the small flat car at the left of the photograph and the cement mixer car in the background. The roughness of the track and ballast shows in this picture. My hand in the photo gives some idea of the size of these unique models.

The man is about six inches tall. Note the coupler on the tram car and the inside frame lumber dolly at the right of the photograph.

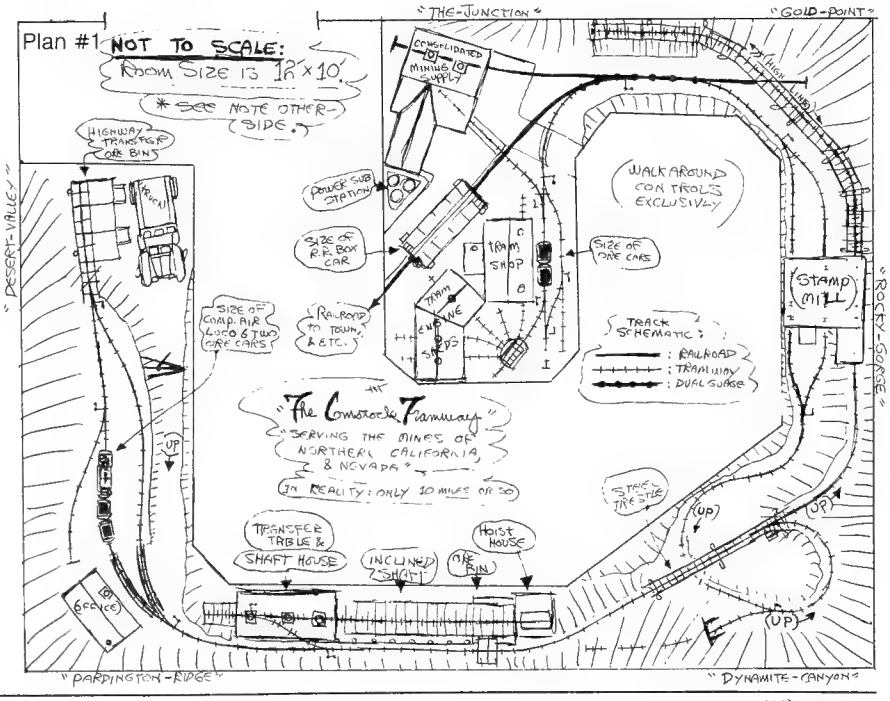


There were compressed air locomotives, fireless steam engines, electric battery locomotives, electric trolleys, diesels, gas models, and conventional steam locomotives.

John's final layout is shown on the track plan. So far he has completed the section from the ore hopper at the Highway transfer ore bin around to the hoist house. The ore bin is complete and the mine office building is finished including a complete interior. The inclined shaft is well along. John plans to have the underground mine workings built under the layout. You will be able to see the little strings of lights receding into the distance through a smoked glass layout front. Even the miners will have working lamps in their hard hats. This kind of detail is possible in such a large scale.

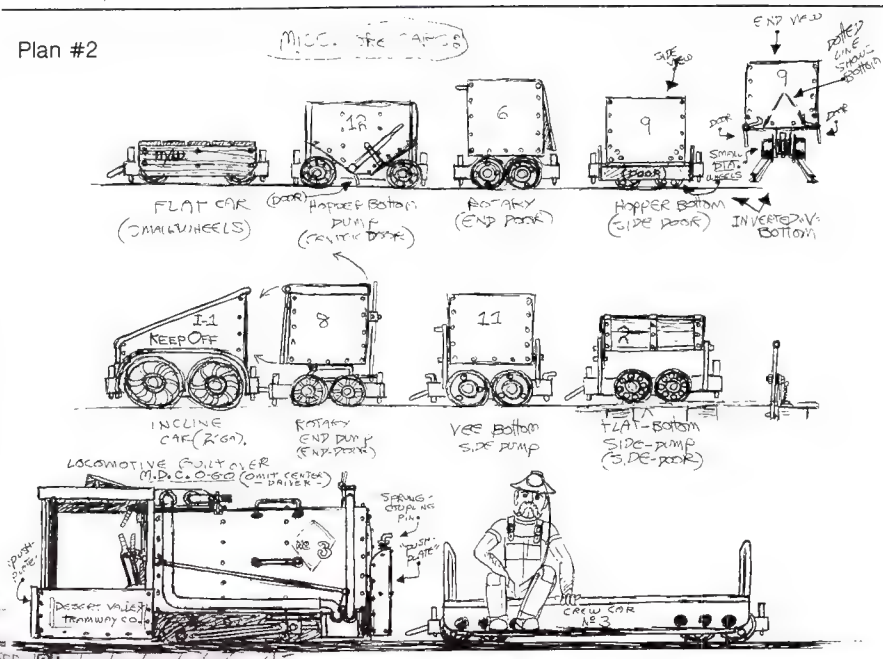
I always find it interesting to read about the different ways modelers approach our hobby. That is why I started "An Alternative Approach" several years ago. John's approach is not for everyone but there is no question that if you are interested in the little tram lines and their equipment it is easier and more effective to model them in a larger scale. The detailing possibilities are endless and the mechanical superiority over smaller sizes is obvious. So thanks to John for his hospitality and for sharing his layout and aspirations with us.

Plan #1



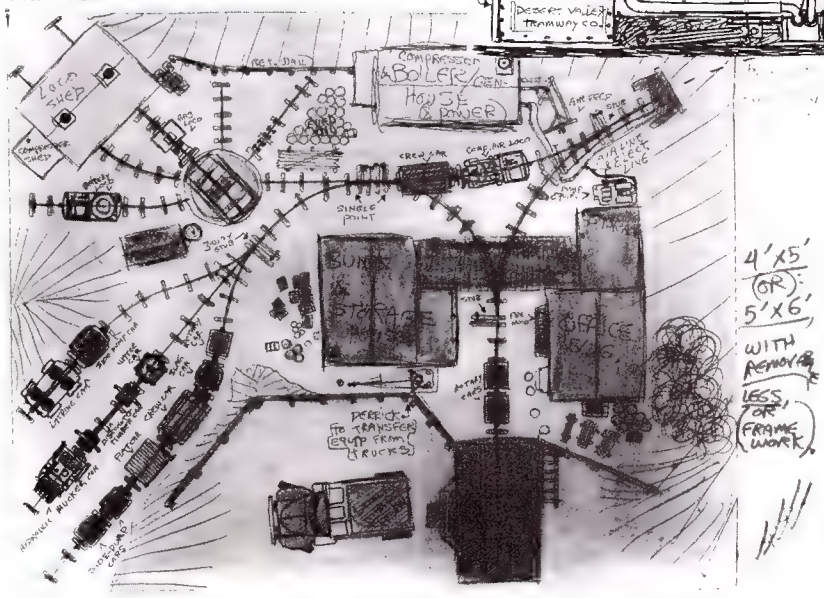
Plan #1 – John Danvers final layout plan for his one inch tram line. So far he has completed from the highway transfer ore bin around to the hoist house area. The ore bin and office are finished and the incline shaft is under construction. I have left all of John's drawings in his charming style to show you how he "thinks" on paper as he plans his little line. John has hundreds of these unique sketches.

Plan #2



Plan #2 – Some of John Danvers projected models. Notice the different styles of cars and the exagerated narrowness of the gauge. The locomotive will make a great little model.

Plan #3



Plan #3 – I included this plan just to show you what creative design means. Imagine this little plan as a complete layout. John figures this scene would take about 4 feet by 5 feet in one inch scale. Just think of how small it would be in ¼ inch scale. You could put it in a brief case in HO scale. Makes you think, doesn't it?

Virginia & Truckee Railroad.

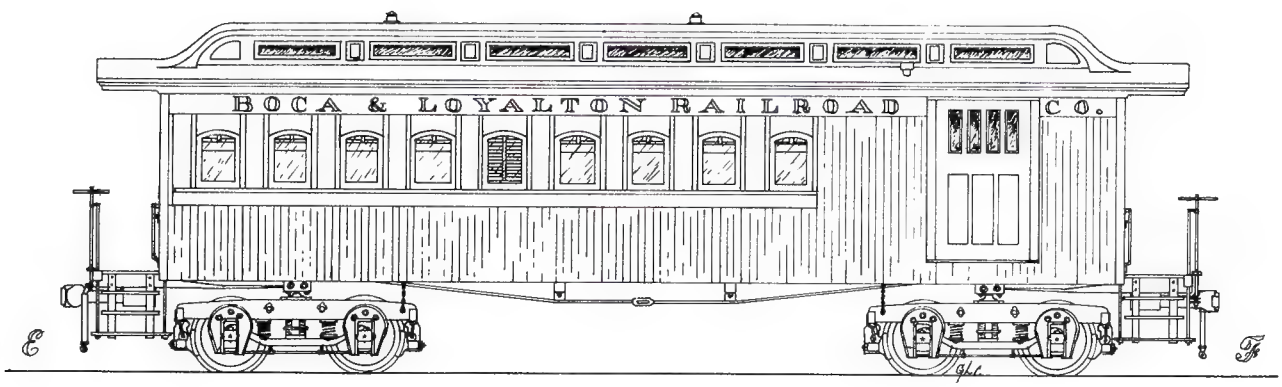
CABOOSE-COACH NOS. 7 AND 8.

BUILDER: THE V&T SHOPS, 1869

Measured and Drawn by Gary Caviglia , October 1979

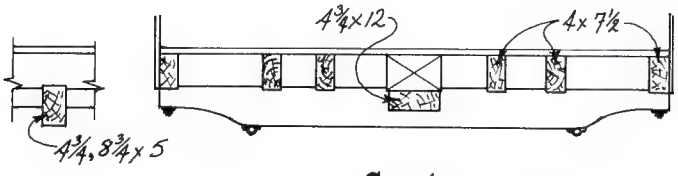
© Copyright 1980 G. Caviglia

Nº 7 , circa: 1905



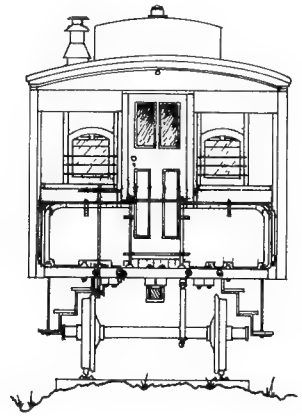
Details

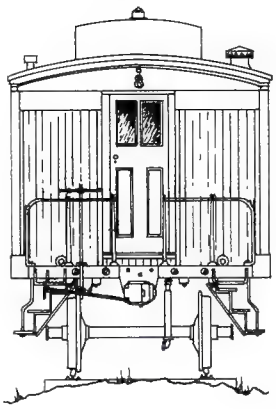
Cross Tie-Timber



Scale

0 5



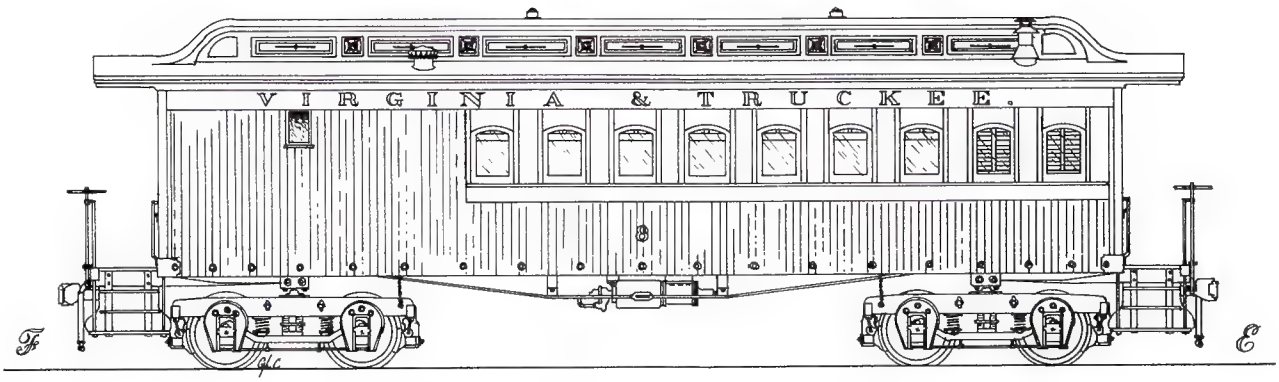


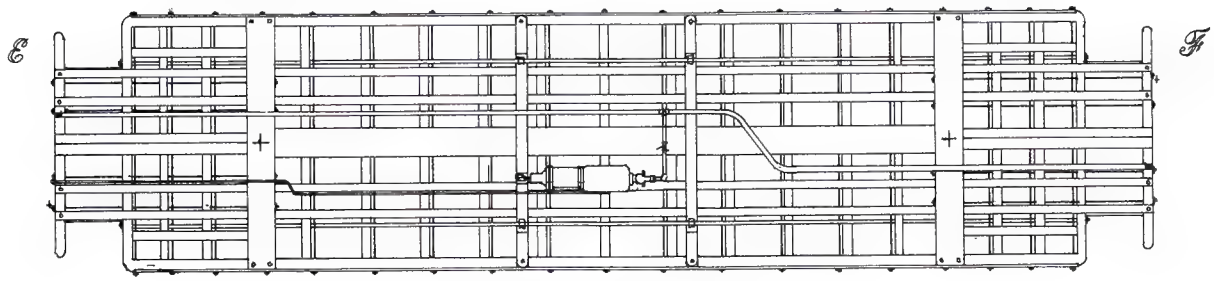
Scale

12 0 10 20

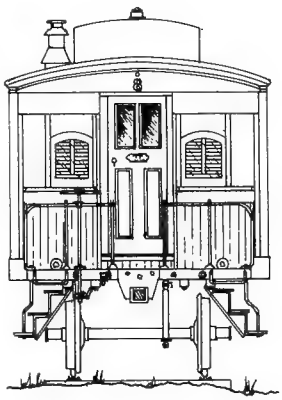
3.5mm = 1 foot

Nº 8 , circa: 1979



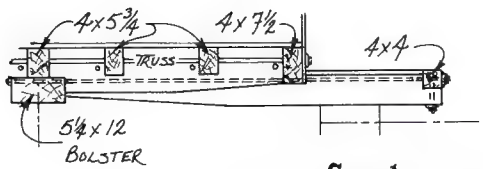


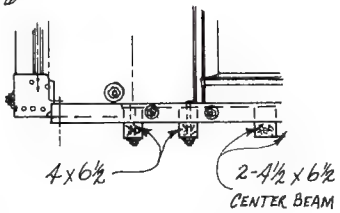
Bottom View



Details

Platform Bracing





Scale

0 5

SHOP TALK

by Mic Greenberg
Photos by the author

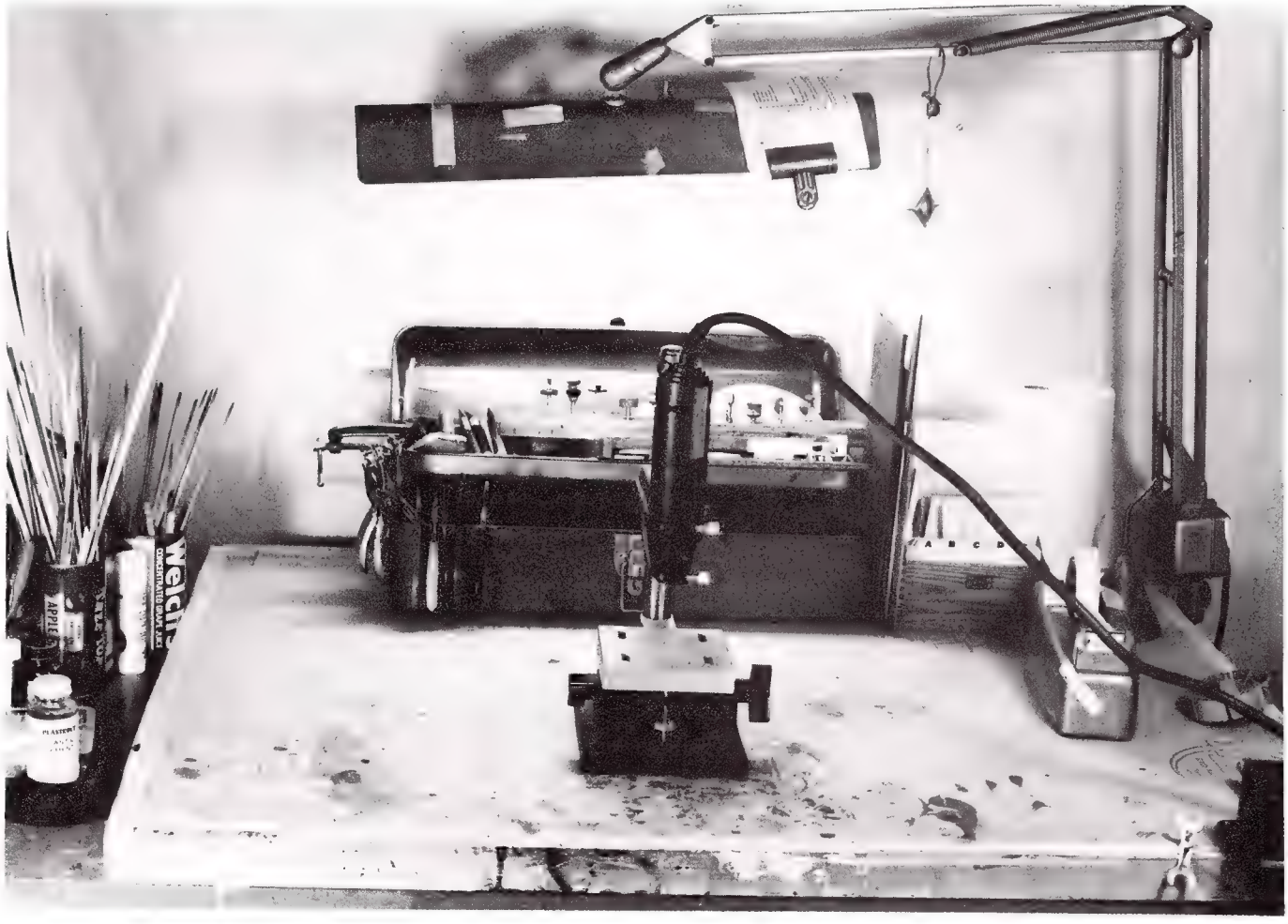
It is with pride and enthusiasm that I begin this series, "Shoptalk". In "Shoptalk" I'm going to describe the modeling tools and techniques I use in my shop. In this issue I am going to describe my workspace and some of the basic and specialized tools I use. I will refer back to these tools in later articles. My shop is not elaborate. It contains the usual selection of basic hand-tools. I also have a Jarmac Sander, Dremel-Tool and accessories, a Thayer-Chandler double action airbrush, a Binks compressor, a semi-commercial spray booth and an inexpensive 35mm camera for recording models under construction and completed projects.

Since most of my modelbuilding is single piece construction or static displays my series will not cover such topics as power packs, track-laying, fancy electronics or running motive power. What I do propose to demonstrate is how simple, but well chosen tools, used creatively, can produce a wide range of exceptional models.

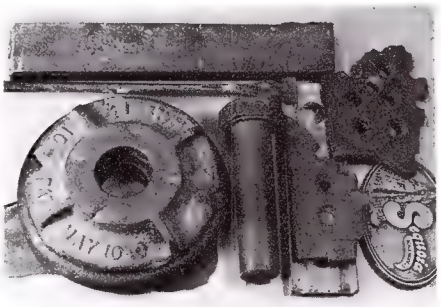
My "shop" is located in our house in a large bedroom. I also do some of my work in the garage. I have a well-lit table which is shown in one of the photos. Most of my modeling time is spent at this "work bench".

I wear glasses and on many occasions I work with the aid of magnification. After some experimentation I decided to use the OptiVisor manufactured by the Donegan Optican Company. I prefer the around-the-head mounting to a hand-held or stationary neon lamp magnifying glass for several reasons. First, when I peer into a

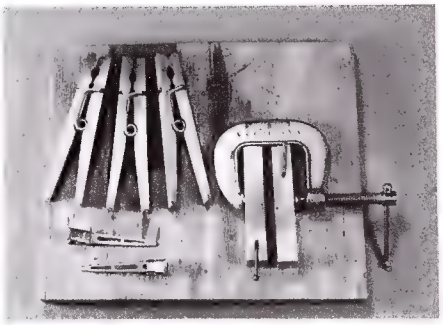
The "Shoptalk" author's main working area. His tools are within easy reach and it's well lit.



Here is the "Shoptalk" author's original paint mixing tin. Note the unremoved paint on the lid. It was while attempting to remove this old caked on Floquil Paint that he discovered that Floquil Paints given a proper "curing" time are indelible and impervious to solvents, even Dio-Sol. This lead to many of the weathering techniques the author uses to finish his models.



These metal objects have a myriad of uses from paperweights to glue-joint holders as well as sentimental value since they are gifts or antiques stumbled across in fields or gutters.



A homemade vise made from a C-clamp which has wooden jaws which swivel towards one another. This is a surprisingly useful tool and is very much used. The clothes pins and hair clips are inexpensive useful clamps.

desk top glass my breath causes to fog and my nose gets in the way. Second, tall tools such as punches, X-Acto knives and mechanical pencils won't fit under a bench-mounted magnifying glass and third, the bench glass is always in one place and I like to move models around as I work on them. I also wear protective goggles when working with high-speed drilling, filing and sanding tools.

I use X-Acto knives with #11 and #16 blades as my primary cutting and scraping tools. I also frequently use a Northwest Shortline Chopper and a mechanical pencil with 2-H lead and a pointer. For wood working I reach for a 3×5 inch card and dab out some Elmer's Glue-All from the smallest bottle available. I use a toothpick to apply the white glue. The tooth picks are the cheap flat ones which I keep in a small tin can available for instant use. I also have a roll of industrial weight paper towels handy. These are helpful for absorbing extra ACC. They also make great window shades. (See the **GAZETTE** Nov/Dec 1979 article on the Stambaugh Garage.) I have also collected a variety of weights which I keep handy for holding things down as they dry.

I also use masking tape in my everyday modeling. I have mine ready to use in a heavy base allowing for rapid one hand tear-off when needed. It's used for everything from holding parts to be soldered to ganging multiple pieces of wood together for precision sanding.

Never far from my work area are some well worn but wonderfully smooth triangles, a circle template by Rapid-Design and a 32nd/50th scale ruler. The triangles are used for cutting edges or as supplemental guides or stops when I use the chopper. The 50th scale on the ruler makes standard industrial measurements possible to .01 inch.

My favorite painting aid is an old Sucrets (cough drop) tin. I've been using it since the day I began modeling 5 years ago. When the tin is open it tends to tilt slightly and provides a natural separator for Dio-Sol and Floquil Stains.

For clamping, clothes pins and hair clips do the job nicely. Naturally, C-clamps are ubiquitous in every shop including mine. Swivel clamps made of wooden jaws swivelled from nail points and held by a C-clamp are excellent homemade holders for drilling brass rims and other delicate objects.

In the next **GAZETTE** I will share some special tools I use in fabricating my models. In subsequent issues the topics will range from precision sanding to airbrush equipment and microflame torching. I would be interested in receiving feedback and comments from you.

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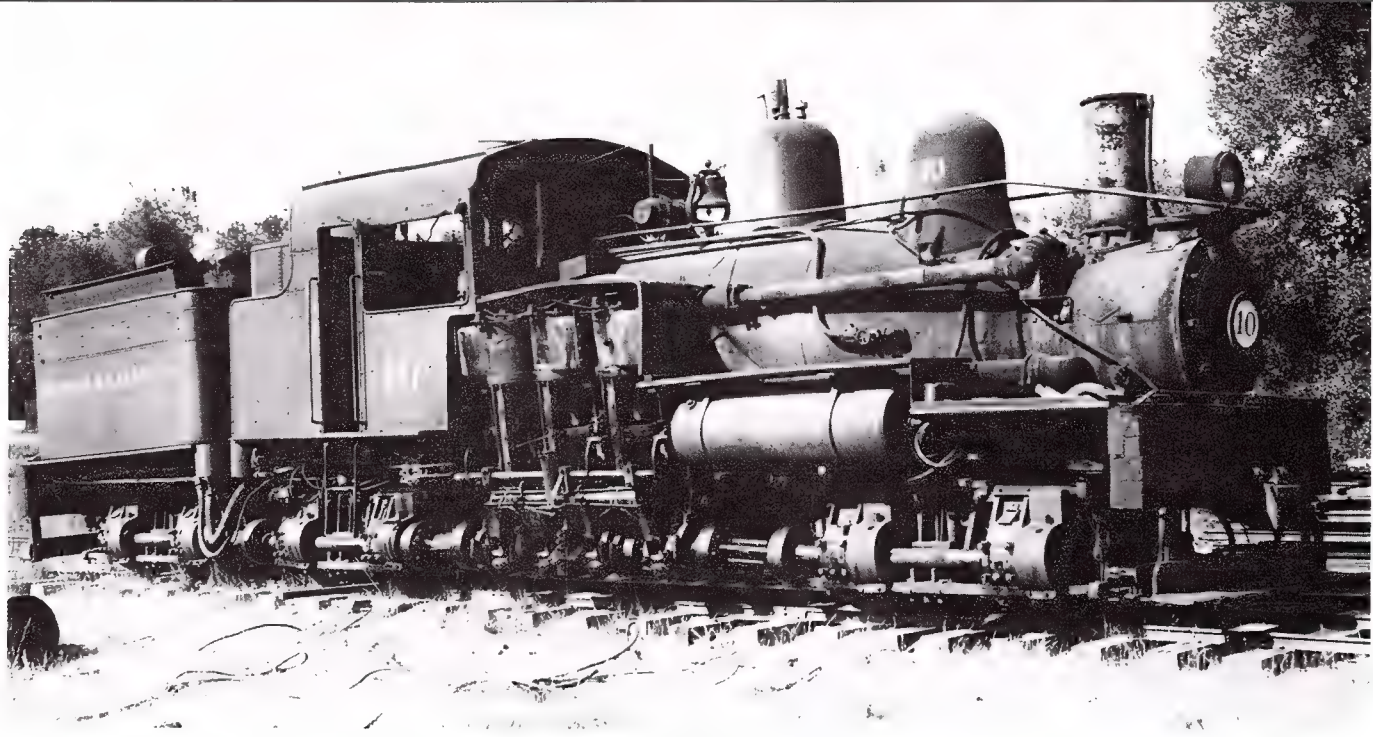


Diamond & Caldor #10, a great lady at rest at Diamond Springs, California. *Photo by Doug Richter.*

DIAMOND AND CALDOR Number 10

by Matt Coleman

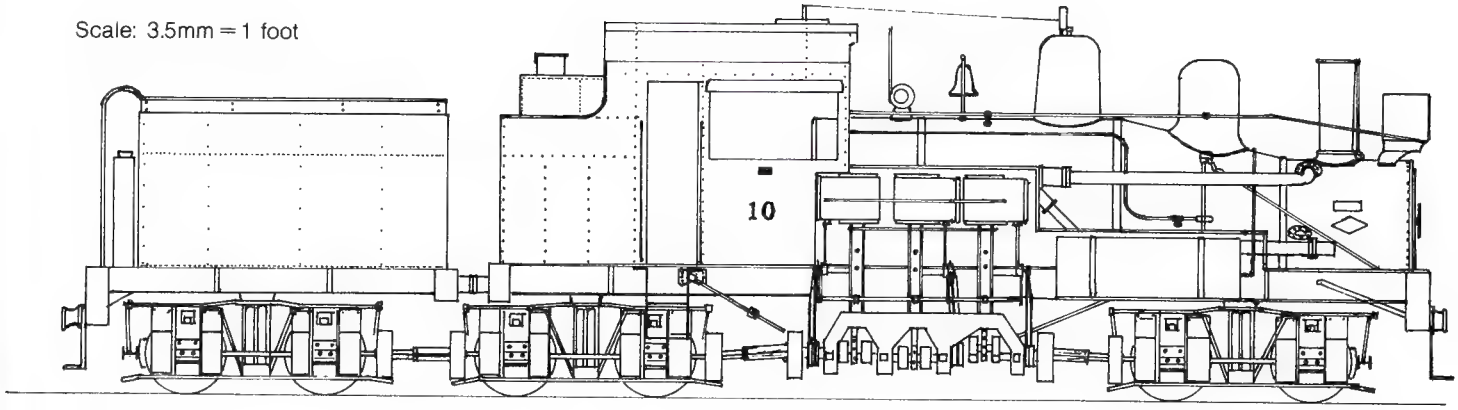
The Diamond and Caldor's #10 was one of the classic three-trucked Shays that inhabited the pine forests of the western United States. The Westside Lumber Company, Madera Sugar Pine Company, Michigan California Lumber Company, Swayne Lumber Company, New Mexico Lumber Company, Hobart Estates Lines, and the Sumpter Valley all had narrow gauge three truck Shays. Some of these locomotives have been preserved. However, all of the D&C's three-truck Shays were scrapped and nothing is left of them except photos.

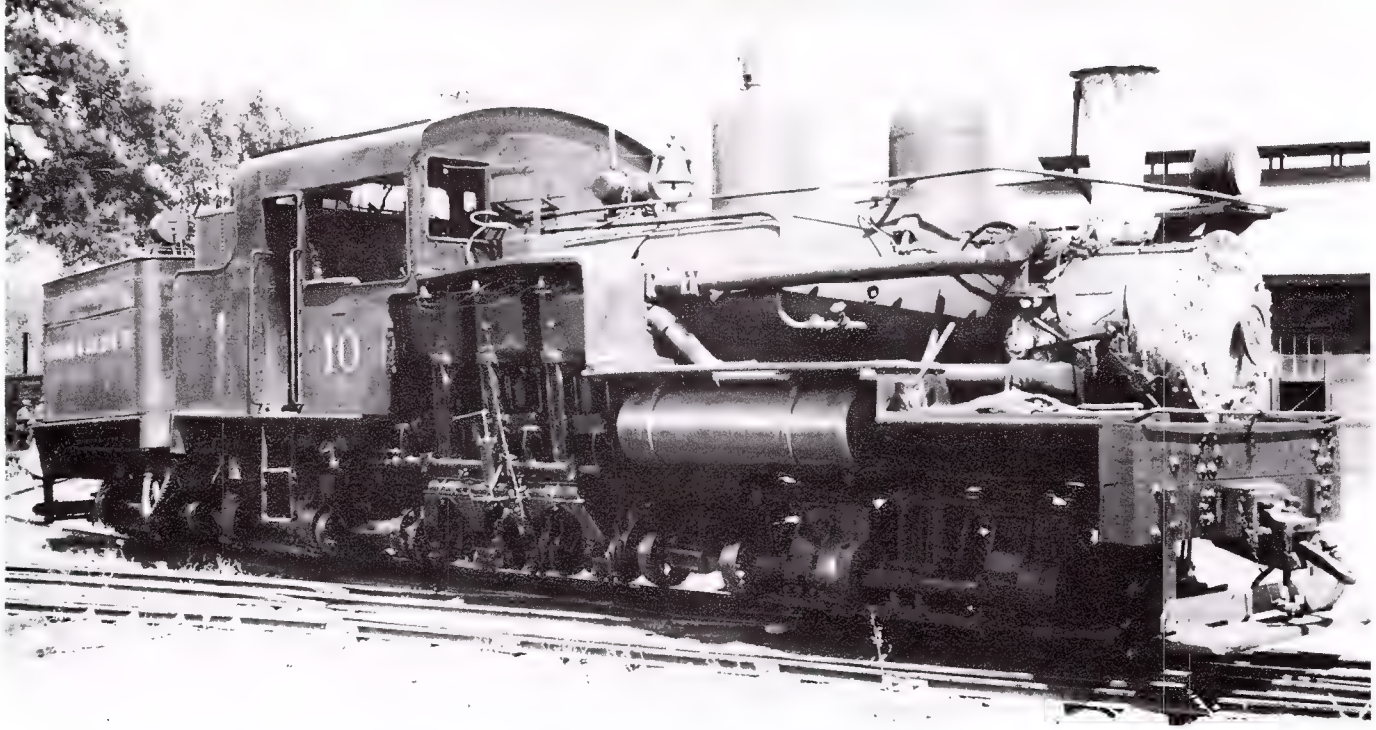
The #10 was a medium sized Shay similar to the Westside #12. My plans are based on sketches made by Cliff Grandt in the early 1950's and from photographs. of #10. A close observer will find some discrepancies between the photos and the plan. In some cases this is due to variations in details over the years. In some cases I have deliberately left off details for clarity or because adequate information was not available. This is most noticeable for the rivet and underframe details.

If you are thinking of modeling #10 in HOn3 the importers have provided some excellent starting points. Westside Model Company's recent imports of Westside Lumber #8 and #10 provide all the basic parts for a conversion. The trucks, domes, and engine are close. Some fiddling with the superstructure will provide you with a fairly accurate model.

If you want an On3 model of this locomotive you will have to fabricate the major parts yourself. Some of the Kemtron Shay parts could be used. The engine casting is too small but might work with a re-shaped lower bearing block. The sideframes, while light, could be used. Some of the accessories are also useable.

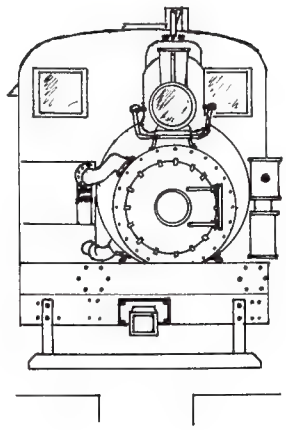
Scale: 3.5mm = 1 foot





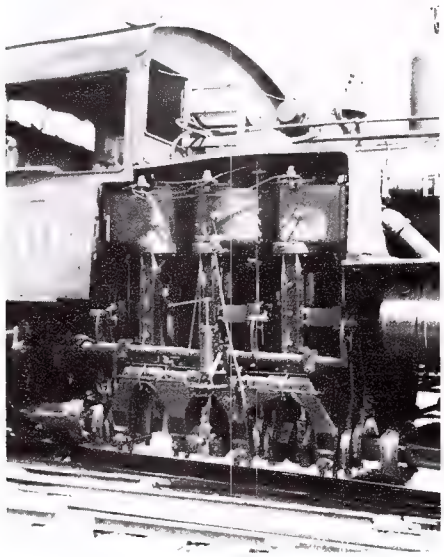
Notice the freshly painted smokebox and stack in this photo of #10 taken at Diamond Springs. *Photo by Doug Richter.*

Easing through a frog. Number 10's offset boiler and broad pilot beam makes a nice contrast to the narrow gauge between the rails. *Photo by Dick Thomas from the Clifford Grandt collection.*

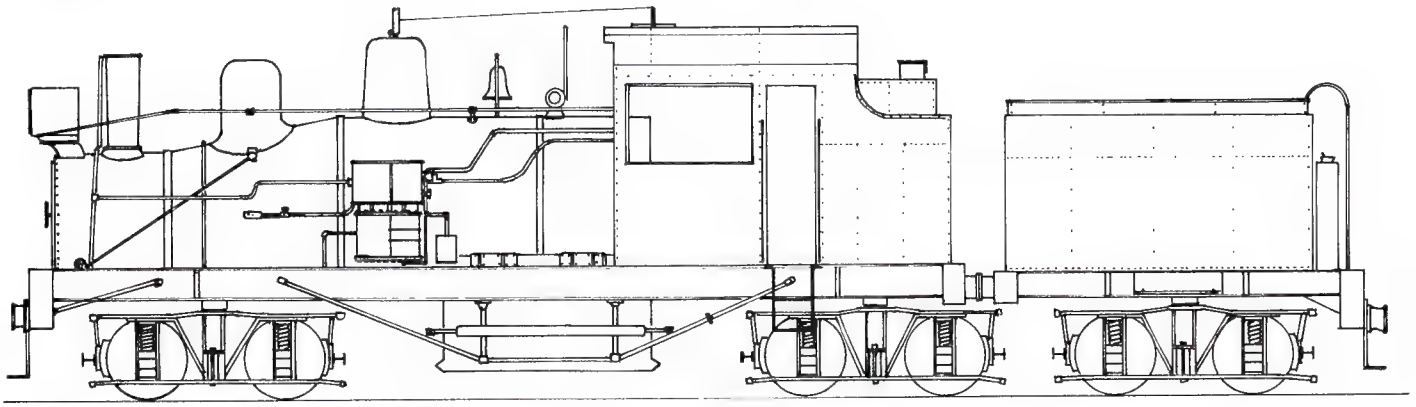


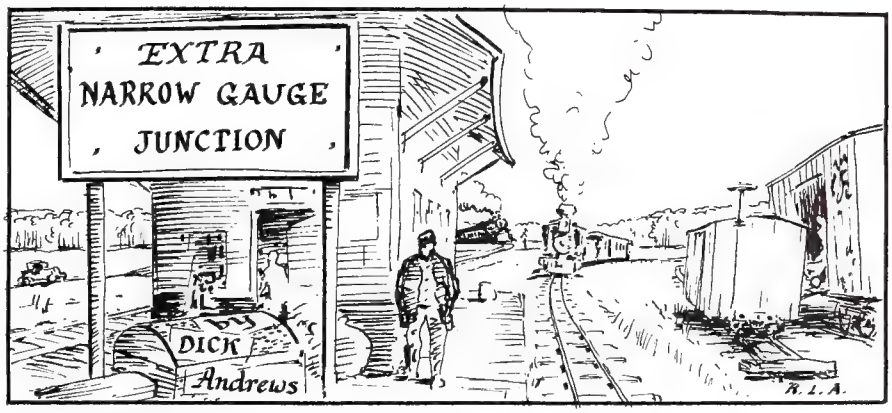
DIAMOND & CALDOR #10
Const. #3252
Built 2/29/24 Scrapped 1953
Driver Dia. 32"
Cyl. 11"×12"
Wt. 136,000 lb. (NOM.) 68 tons
36" Gauge

MATT COLEMAN - 10/80



A close-up of the engine on #10. *Photo by Dick Thomas from the Clifford Grandt collection.*





THE BRIDGTON & HARRISON AS I REMEMBER IT (PART 4)

by Dick Andrews

"They should have covered her over with dirt and left her there!"

Master mechanic Everett Brown of the two foot gauge Bridgton & Harrison Railway was looking at a photo of engine #5, upside down over the bank from a derailment many years ago. We were sitting, Everett and I, at his kitchen table in Bridgton, looking at piles of photos of the little road that he had produced from shoe boxes. Indeed we had been at it for hours. I almost had to pinch myself to believe it, for Everett had hardly had the time of day for kids such as myself hanging around the narrow gauge yard in Bridgton, hoping to see one of the engines in steam.

It had happened when I met him on the sidewalk on Maine Street that June evening. Everett was enjoying a good after-supper cigar. I stepped up to him and quickly asked: "Mr. Brown, which was your favorite locomotive on the Bridgton line?"

He shot me a hard look with his dark brown eyes, took the cigar out of his mouth, and said "Number Four! She could pull cars and she could run like a deer!" He thought a moment and added, "And her exhaust was elegant!"

And so the conversation had begun. Actually, once the ice was broken, we had several talks in the next few years about the road. What I set down here is a sort of resume of a number of his comments and remarks on the road and its engines. The order of the locomotive roster here is then not as it actually went, either that first memorable evening which went on to nearly midnight at his Bridgton kitchen, or on other occasions.

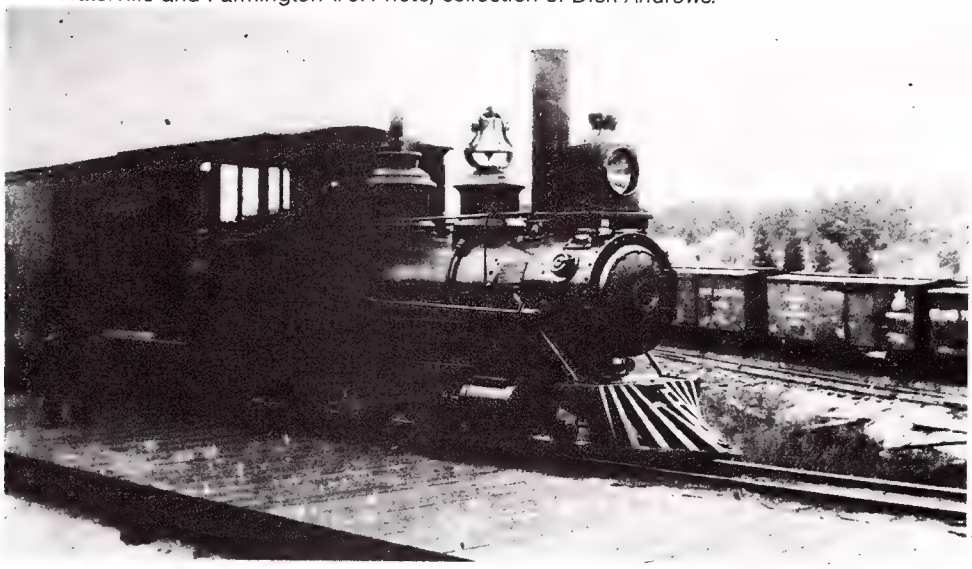
Everett went to work for the Bridgton & Saco River Railroad in 1919, and his first job was as fireman on #6. One comment he made often, was that he'd like nothing better than to go right back to that very day that he'd gone firing on the line, when "every man knew his job and did it." It was then a very busy road. A few Ford Model T's were bumping over the one-lane back roads–all dirt at the best of times; otherwise deep mud in springtime or often deep snow in winter. Long after most families had their "T" or Chevy, horse sleds were kept for the winter snows,

Everett Brown, second and last master mechanic of the Bridgton road, stands in front of the steel cab of #8. *Photo by Dick Andrews.*

and light gigs for the "mud time". Thus the narrow gauge, strictly a local enterprise, was "the" way into and out of Bridgton and Harrison. The mills and shops and stores of those busy towns were supplied and served by the two-foot gauge, as was the wider area for miles around of sturdy family farms. The mails came and went over it, as did local people with business in Portland or on trips and visits, and of course the summer people in season, who in those days arrived with large trunks and moved into a local boarding house or lodge for substantial stays: The "chain o' lakes" running some twenty odd miles down country from Harrison had steamer and barge traffic in summer, and there had once been the canal to the ocean, but since 1883 the narrow gauge had been the way in and out for the whole countryside. It had then been a profound thrill for a local boy with a good head on a his strong shoulders, to go firing one day in 1919 on a Baldwin 2-4-4T.

Numbers one and two, the pair of Hinkleys with which the road had opened in 1883 were long since gone. Both were 0-4-4-T Forneys weighing about 15 tons

Bridgton & Saco River #2 Hinkley 0-4-4T poses with her crew on the narrow gauge station track next to the broad gauge of Bridgton Junction. Number 2 became Wiscasset, Waterville and Farmington #5. *Photo, collection of Dick Andrews.*



with 9×12 inch cylinders and 30 inch drivers. They differed from the original Billerica & Bedford design in having a 48 inch driver wheelbase, a longer total wheelbase, and the pilot and headlamp at the smokebox end. The tank was also a mite longer. Very pretty little engines indeed, and to some eyes (including mine) indeed the most elegant seen on two foot gauge. The draughtsmen who laid them out on the board in panel and stack and dome and all details, were artists. Number 1 was scrapped about 1910; #2 went to the Wiscasset, Waterville & Farmington Railway as their #5 sometime after 1907, where she was needed pending arrival of a pair of Baldwins. At about the same time, passenger car #18 had come over from the Wiscasset road. This sort of happy swapping and second handing from road to road demonstrates the essential interchangeability of equipment.

Everett did remember #3, the 0-4-4T Portland which had come to the road in 1892, in time to help with the increased traffic due to the opening of the Harrison branch the following year.

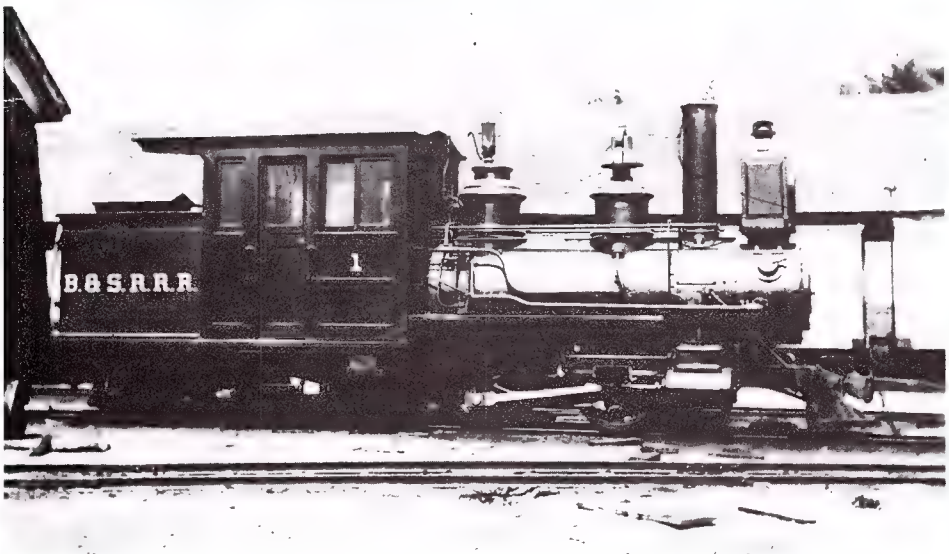
Bridgton & Saco River #3 Portland 0-4-4T at Bridgton in front of the large car shed which was later removed. Number 3 became Kennebec Central #3 and WW&F #8. She pulled the last train on the Wiscasset line. *Photo collection of Dick Andrews.*

It has always intrigued me that the Hinkley Works, before its closing in about 1888, had already adopted the plain dome style and simpler cab forms of Baldwin. Thus the Hinkley people remained in business and had they supplied the second wave of orders for 0-4-4T's that came from the various two-footers during the early 1890's, all those engines would have resembled a sort of neat smaller Baldwin. However it was Portland Works, in Portland, Maine, who began supplying those engines from 1890 on, and they copied the old flanged domes and double-reverse curved cab roof sections of the Hinkley earlier style. It seems that Portland had bought the Hinkley drawings; in any case, they made a handsome little copy just a bit bigger all around. Number 3 had 10½×14 inch cylinders, 30 inch drivers and weighed 19 tons. Everett said she was a good steamer. He also told the following story.

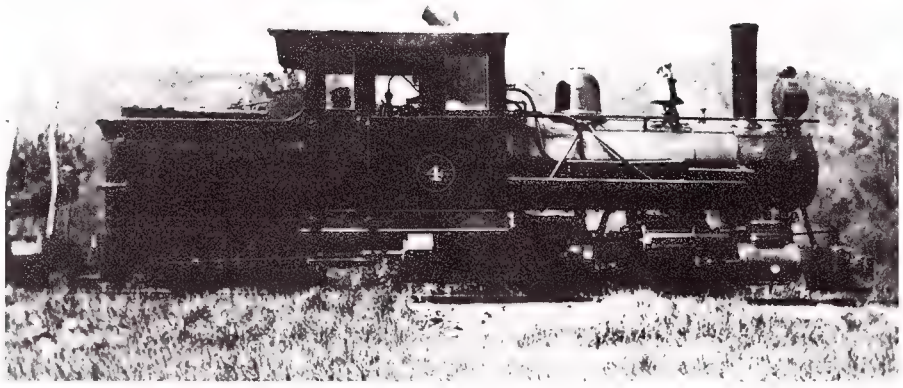
In those days, and since the start of the road, the master mechanic was "Uncle Mel" Caswell. Uncle Mel was "in scale" for a two-foot gauge road; he was a tiny man but sharp as he could be. It seems that some runner had burned the crown sheet on #3 somewhat, and as country people will, the kibitzers were bugging Uncle Mel about how he was going to fix her up again. Uncle Mel answered that in true Yankee fashion. He shut her in her stall in the Bridgton engine house and then got some planks and proceeded to board up a partition between her stall and the next on one side. (One would gather that she was on the extreme left or right side otherwise.) Perhaps he also covered the windows. In any case, Uncle Mel went in and out of that stall through a padlocked door and not any other person knew what he did until the job was done, and the doors were thrown back and #3 steamed out again.

He must have done a first class job of boiler repair, for she went over to the Kennebec Central as their #3 and ran another decade, and then was in fine shape to work for the Wiscasset road during the early 1930's. She was on the last train that ran – and that jumped the track one day and was left stranded. She

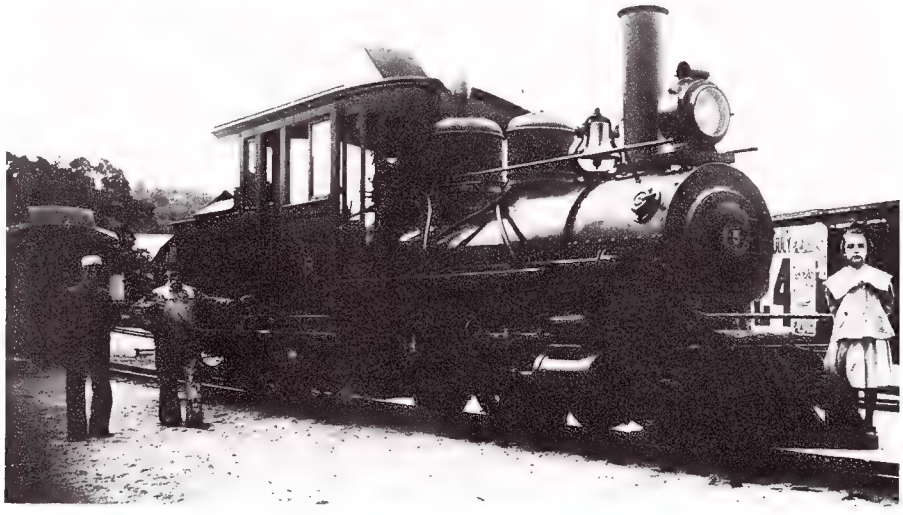
This early photo shows Bridgton & Saco River #1. She was one of a pair of Hinkleys built in 1883. *Photo collection of Bob Brown.*



"Uncle" Mel Caswell, 90 years old and long retired, comes back on a home town day in the 30's and oils around for the photographer. *Photo collection of Dick Andrews.*



Bridgton & Saco River #4 Porter 0-4-4T. Everett Brown's favorite, and sister of the well-liked WW&F #4. *Photo, collection of Dick Andrews.*



Bridgton & Saco River #5, the last steam locomotive built by Portland and the first 2-4-4T on the Maine two-footers in 1905. She is in the Harrison yard. She looks big, perhaps because John Marque, her engineer was a small man. One of the first engineers on the pioneer Sandy River Line, he came over to the B&SR with George Mansfield. Standing with John is his fireman and son. The little Miss on the pilot must have been John's grand-daughter. *Photo by Spalding.*

was still in fine shape and had she been brought in and kept, she'd be running today.

So we come to Everett's surprising choice as favorite–#4. Sandy River fans: note this well. Number 4 was a Porter 0-4-4T. So was the Wiscasset #4, also bought in 1901; indeed the two locomotives were practically sisters. And note this: the Wiscasset #4 was the favorite of Mr. Keef–chief runner on that road. And both Keef and Brown had run Baldwins aplenty. B&SR #4 had 11 × 16 inch cylinders, 30 inch drivers, and weight of about 23½ tons. She had the odd feature of having the steam dome in the cab, but actually the proportions of the boiler were that of a small 4-4-0 boiler, on which the placement of the cab over the back drivers have placed the steam dome in the usual position. Everett explained that #4 was always able to make the "money run" for the road, in that she could be pushed a little fast and get down to the Junction and make the mail train connections, if departure from Bridgton was a little late. And that could be if there had been a hold-up on the Harrison branch.

Number 5 came in 1906 and was the first 2-4-4T on any Maine two-footer. She was also the last steam locomotive built by the Portland Works, which, however kept on doing general and marine work. Portland had begun by building broad gauged 5 foot 6 inch locos for the Grand Trunk line in the 1850's. Uncle Mel's son was a draughtsman at Portland Works then; he later became master mechanic of the Sandy River line. This locomotive had 11 × 14 inch cylinders (note the stroke two inches shorter than #4's), 33 inch drivers and weighed 25 tons. She was in fact a neat little mill, but she had one flaw. The driver counterbalancing wasn't quite right. As a result, she would shake like fury if run much faster than 15 mph, and something would have shaken loose after each day's work. Uncle Mel tried many things to get that balancing right, but nothing served. Hence Everett's caustic remark about her over the wreck photo: "They should have covered her over with dirt and left her there!" This wreck occured on May 22nd, 1911, and was a close call for the engineer, Roland Woodbury. He saw the kinked rail that dumped her in time to jump, but stayed with her as they had the mail and passengers along on a mixed train, and the brake (straight vacuum) was that day a little touchy. Over she went to the right and the fire dumped out into the cab and burned him, yet he got clear and out of there. This was one of the most serious mishaps the road ever had, and that there were none worse was due to the general Bridgton policy of "laid back" running, as well as to the fact that this road early on had laid heavier main line iron and had filled all trestles with firm earth and ballast, and had a few substantial stone and steel spans only, none long.

Despite the problems, #5 paved the way for the 2-4-4T type on the Maine roads, and the next year arrived #6, from Baldwin, 11½ × 14 inch cylinders, 35 inch drivers, and a weight of 27¾ tons. Everett's first job on the line had been with the scoop on this locomotive, and since SR&RL had been a sister locomotive and had been deemed tippy and dangerous, I asked him about #6 in this respect. He had never noticed that. He did recall her rocking side to side quite a bit once, but that had happened when she'd jumped the iron with the snow plow and was rolling over frozen hummocks. And she hadn't gone over although he had certainly jumped fast. Yes, he thought her a fine engine and not at all tippy despite the inside frames.

Number 7 came in 1913, also from Baldwin, and was the first of the great trio of "super Baldwin 2-4-4T's", including her sister #8 and the much liked #10 of the SR&RL. She had 12 × 16 inch cylinders, 35 inch drivers, and a total weight of 33¼ tons. She also had the outside frames and valve gear notable in this design, and was a steady rider indeed. Boiler diameters

at the waist had gone up from the 33 inch or so of the Hinkley design to 44 inch on these engines. Number 8 came in 1924 and was identical to #7 except that she had a steel cab and slightly heavier frame and thus weighed 38 tons. Of the two, Everett seemed to prefer #7, although his only comment in comparison was the remark that #7 seemed to be able to get a wheel on slightly heavier tonnage upgrade despite a bit less weight overall, because it would seem that the heavier framing of #8 made her a bit stiffer, and thus slippier.

As one talked with him about these engines and about the road, one came to realize that Everett was a whole-souled two-foot gauge fan–and especially of this road. He knew that the margin for a locally owned country short line was narrow, but as a practical countryman he knew how to live with that. What seems to have happened to the little B&SR was that it became quite too plump and prosperous. It was sturdy, hefty and busy, and paid 6 percent steadily. The Maine Central system snapped up its stock in 1912 and in the next twelve years syphoned off in dividends an amount equal to the total capitalization. Bonds were not retired, and #8 was bought. "She never paid for herself" said Everett.

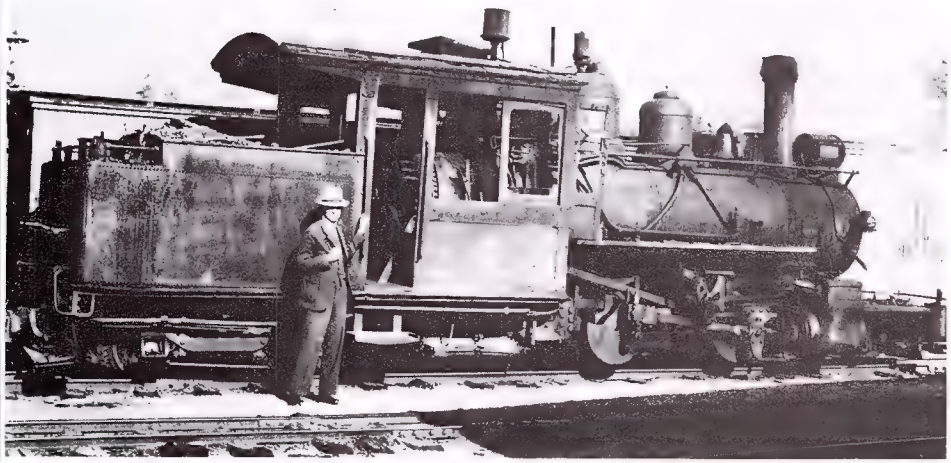
Bridgton & Saco River #6 Baldwin 2-4-4T and sister of SR&RL #8 but never unstable due to B&SR's heavy track. *Photo, collection of Dick Andrews.*

Bridgton & Harrison Ry #7 2-4-4T Baldwin Forney poses at Bridgton with Hugh Boutell, pioneer two-foot gauge modeler. *Photo, collection of Hugh Boutell.*

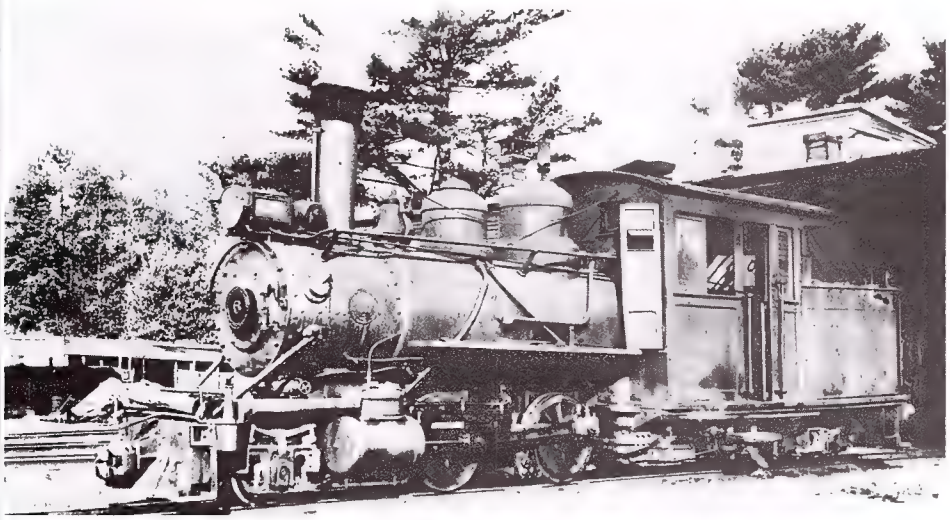
With harder times at hand, and shorter trains (the mail runs kept in all weathers and seasons) #8 sat in her stall at Bridgton and #4 and the other lighter engines made the runs. Then as Everett recounted it unhappily, the ICC forced them to the wall on keeping #4. He rather implied that she had been tested to death. Too heavy a pressure in the hydrostatic test, on the boiler. The town took back the railroad from Maine Central, reorganized it as the Bridgton & Harrison Railway, and kept going as the other two-footers gave out (save the Monson). Neither #7 or 8 paid for themselves with freight runs in steam on light trains. Everett never mentioned it to me but I later learned that he had approached some summer residents of means with the proposition of buying lighter steam locomotives for the road, perhaps from Porter. Number 4 was forcibly retired by 1930, #5 in 1935, and #6 in 1938. Everett tried to keep #4 going by welding a cracked frame, but it didn't hold, and the road could not figure a replacement at that time. Some time about then, he had become master mechanic on the retirement of Uncle Mel, who lived on into his 90's and turned out on special occasions to run a locomotive for the camera.

Money for maintenance was non-existent by the late 1930's. The twice daily rail bus ran with the mails and paid salaries–such as they were. Everett scrounged and probably worked unpaid as well for many hours. It came finally to the last summer–1941–and numbers 7 and 8 could not both be kept going. He stripped #8 to keep #7 alive. The fans tried to save the road (it would only have taken $25,000) but we didn't get past $15,000. And in the fall of 1941, Everett's last doleful duty was to run #7 to pick up the steel.

Number 8 and some equipment were towed to the Junction yard before rail pulling began, and the two locomotives and various cars sat out the war there. Some of us had at least been able to buy them from the junkie. After 1945, Ellis Atwood of South Carver, Massachusetts, a cranberry grower, bought up the lot and it was moved to his plantation and set up as the Edaville Railroad. Everett went down for a time and got it all going, but his heart was not in a "cutesie pike" system. So he went back to Bridgton and his garage, and never forgot his two-foot gauge steeds, particularly #4 with her speedy long stroke and her elegant exhaust.



Bridgton & Harrison #8 2-4-4T Baldwin at Perley's Mills Station, 1940, on a special. *Photo from R.B. Adams.*



Dick

The MODELMAKERS NOTEBOOK

A Small Cargo Schooner for Your Railroad Scene Part 2

by Al Armitage
Photos by the author

In my last column I described a small 60 foot cargo schooner typical of the ships that sailed along the East Coast of the United States. These little ships put in at many rail served ports and are worth building for any maritime rail interchange. Part 1 of my series described the construction of the hull and provided plans and a parts list for the ship. In this part I will describe the deck details. Figures 1 to 5 in the last issue show the forming of hull and the rudder detail.

For either of the hull styles described in Part 1 you next add the bulwarks, rails, etc. These can be wood or styrene. Fig. 6 shows cross sections of bulwark construction at three representative places along the hull. Install the waterways first, setting them back from the edge of the hull enough to equal the thickness of the bulwark material. This material should be a little higher than the finished height calls for. After the bulwarks are in place, use a gauge to trim the bulwarks down to the correct height from stem to stern. Add the stern transom, leaving it a bit large all around. When the glue has set, trim it to conform to the hull and the bulwarks.

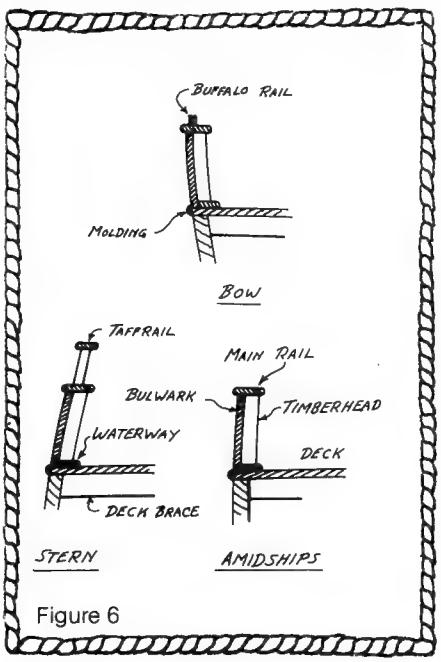


Figure 6

The timberheads are actually the tops of the ribs that form the skeleton of the real vessel. The planking is fastened to them. They extend all the way down to the keel in reality. On the model, they are simply square posts fitted against the bulwarks. Note that they are shaped to follow the flare and tumble home of the bulwarks and that the bottom fits flush on the waterways. Cut them a bit long and trim down to bulwark level after they are all in place. Be sure to file them level athwartships (across the beam) so the main rail will lie flat along its full length.

Now is the time to stain or paint the deck. Decks were sometimes painted gray or light buff; more often they were left natural wood. Not much time was spent in "holystoning" decks on these vessels so they generally weathered to a dirty gray-brown. Stain a wood deck but paint a styrene deck to appear stained. Then take a *sharp* lead pencil (medium soft) and run it carefully along the grooves of the "planking" to imitate the dark colored caulking used on the real decks. Paint the inside of the bulwarks, including the timberheads and the waterways, before adding the main rail. It is nearly impossible to reach all areas after the rail is in place. You have a wide choice of colors; I've seen red, white, and gray. Mine are a medium gray as are my hatches and deckhouse roof.

The main rail should be wide enough to extend a little beyond the timberheads, inboard, and slightly beyond the bulwarks, outboard. This rail continues around the stern, also. The taff rail, aft, might well be left off until the deck furniture, such as hatches, deckhouse, fife rails, etc., are installed as it is easily damaged. However, the buffalo rail, at the bow, can be added now. Cut the hole for the bowsprit a bit undersize and file it to fit the spar.

Build up the hatch coamings as shown in Fig. 7, and mount them on the deck. Add the hatch covers. The main hatch cover should be in three sections but I made mine in one and it warped.

The after deckhouse is easily constructed from the plans and photos. The roof has the same camber as the deck. The small companionway door is divided and the little roof slides forward out of the way.

The wheelhouse is a simple affair except for the wheel which had best be purchased. Paint the wheelhouse and deckhouse white before fastening them down.

The davits are best made of brass. I turned mine in a lathe (Fig. 11). Drill the ball vertically and put in a wire hook for the boat fall blocks. The bottom ends go in holes in blocks fitted to the deck, as shown on the inboard profile. The small boat can be carved from soft wood, or you can cheat and use one from Revell's "Cutty Sark" kit, as I did.

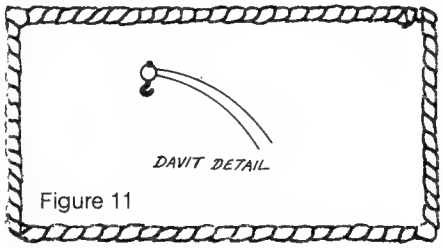


Figure 11

If you spray paint the outer hull, mask off the deck and bulwarks. The bulwarks, outboard, and the rails are white. Below the deck line the hull is black down to the waterline. The colors above the waterline can vary greatly but most seagoing craft have their bottoms covered with an anti-fouling paint. This is made of red lead and is light red to dark brownish red.

The fife rails hold the belaying pins, to which the halyards are "tied off". They must be firmly bonded to the deck since they will be under some strain when the model is

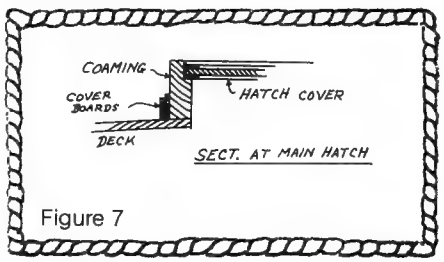
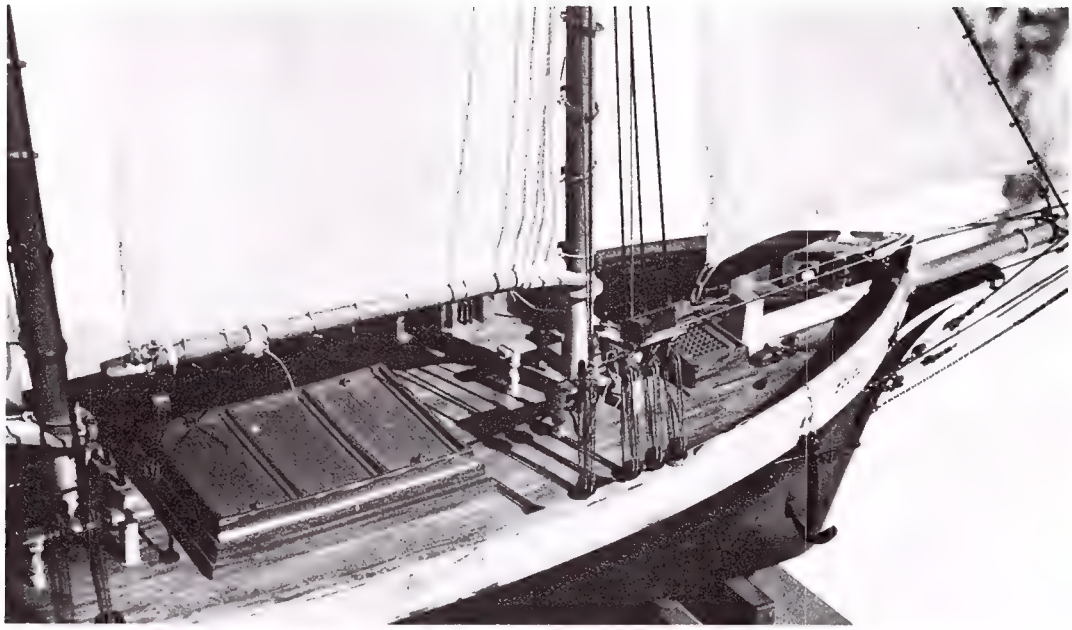
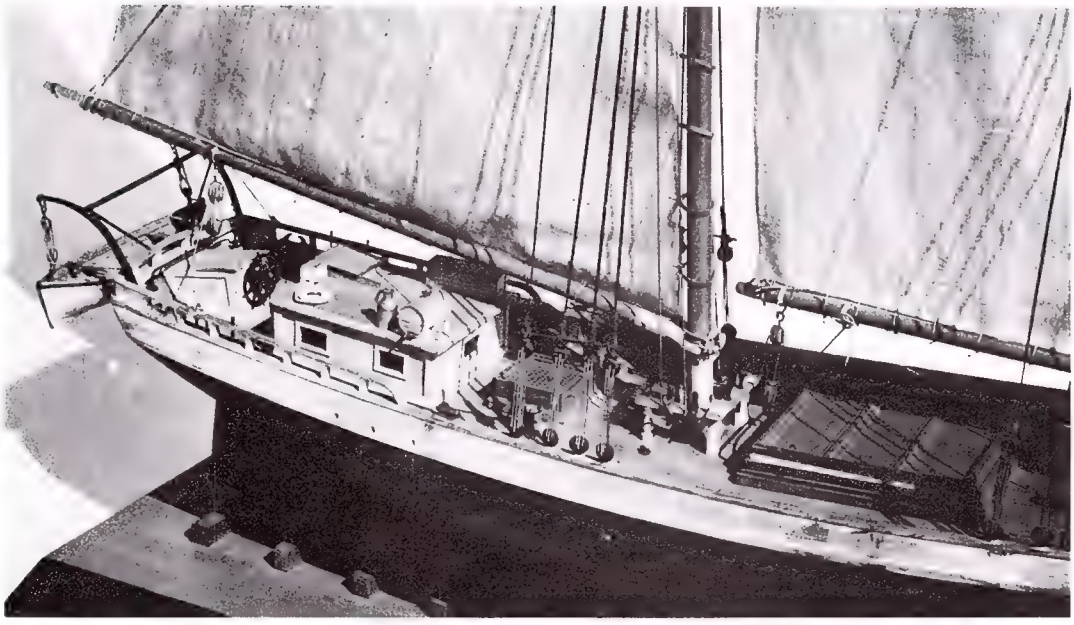


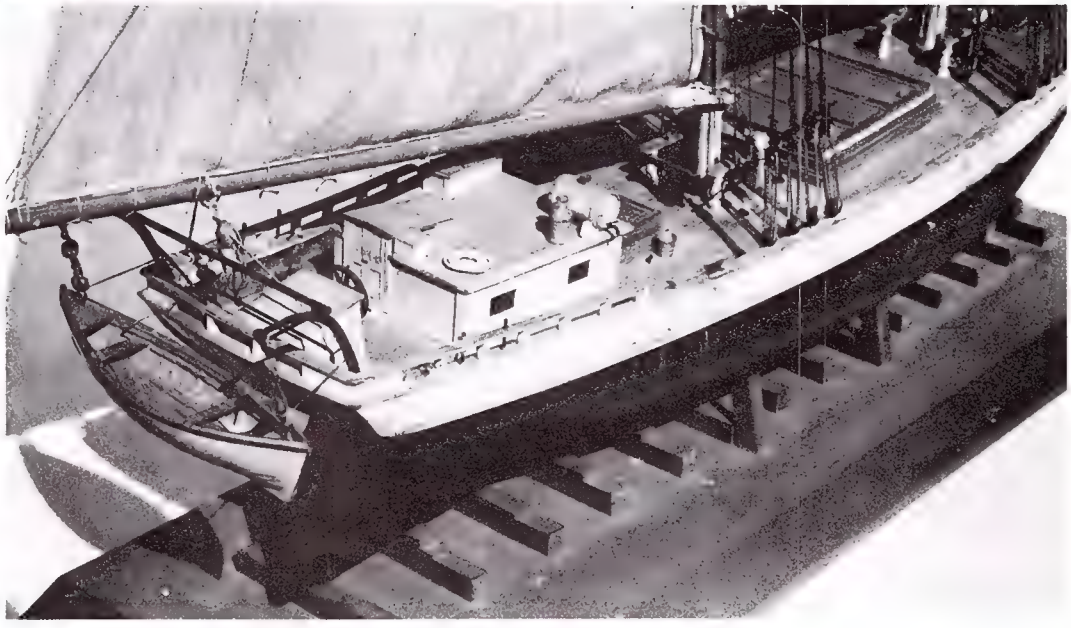
Figure 7



The foredeck showing the fore hatch, inboard end of the bowsprit and the Sampson post.



The after deck with the deck house and wheel house.



A view of the deck house. The whale boat is from Revell's Cutty Sark kit.

Bruce MacGregor, author of several books on the South Pacific Coast RR, came up with this fine vintage view of a 60-foot schooner at the dock in Alviso, California. So you western modelers can make good use of this series on building a small schooner. *Photo, collection of Bruce MacGregor.*

rigged. Drill close-fitting holes for the pins so they won't wobble around.

The bilge pump is shown in Fig. 8. It is simply a double barreled hand pump operated by long handles on each side. When not in use, the handles were either lashed to the main fife rail, or stored in racks on the forward end of the deckhouse.

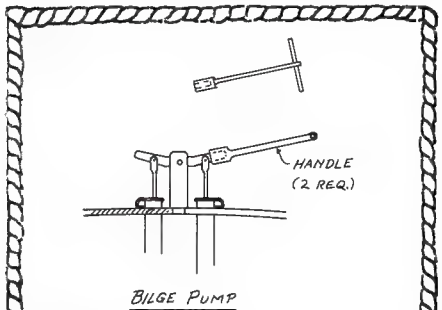


Figure 8

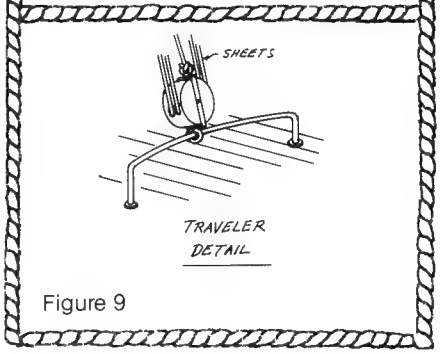


Figure 9

Fig. 9 shows the travelers, made of wire set in holes in the deck. Bond them securely. The traveler for the main sheets is mounted on two posts, at the stern, so it will clear the wheelhouse. (See the inboard profile.)

There are a number of eyebolts (also called eyepads) and ringbolts scattered around the deck, at strategic points, which should be installed next. A ringbolt is an eyebolt with a ring run through the eye and is, generally, used as a fairlead for a sheet, or halyard, before tying it off at a belaying pin. Fig. 10 shows both types. The eyebolts around the hatches are used to lash a canvas cover over the hatch in stormy weather. It's called "battening down the hatches".

Add the bitts, cleats, etc. as shown on the deck plan. All ironwork, such as davits, bits, ringolts, etc., should be painted black. Belaying pins could be either hard wood (dirty brown), or cast iron (painted black).

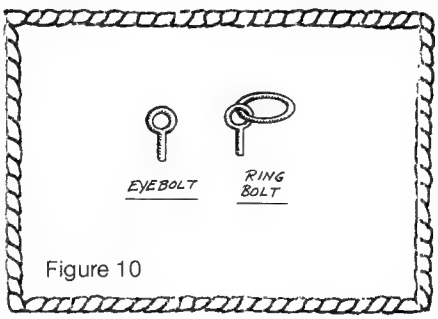


Figure 10

The Sampson post acted as a single bitt and, also, served to anchor the heel of the bowsprit. It was painted white.

Most vessels carried two anchors lashed to the forward deck. Usually, one was either an old style hook, with a wood stock, or a kedge type like that shown on the photos. The other one would, most likely, be a Danforth anchor although two kedge types were commonly used instead. All three styles can be had from ship model suppliers.

I hung my anchor from the rail with a lashing, through a ringbolt, to the forward cleat. The chain runs through the hawse pipe, in the rail, to the anchor fairlead on the deck, as shown on the deck plan. These lead down to the chain locker, below.

This pretty well winds up the construction of the hull part of the model. Next issue, I'll take up the masts, spars, and rigging.

Again I recommend that you purchase all the fittings needed for the model from a ship model supply house. It requires too much time and effort to make them.

AL—o

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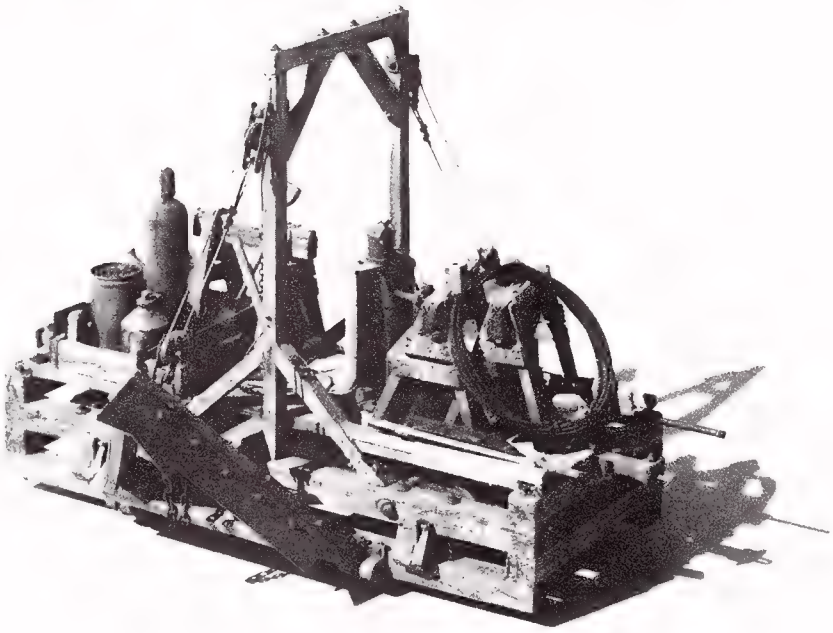
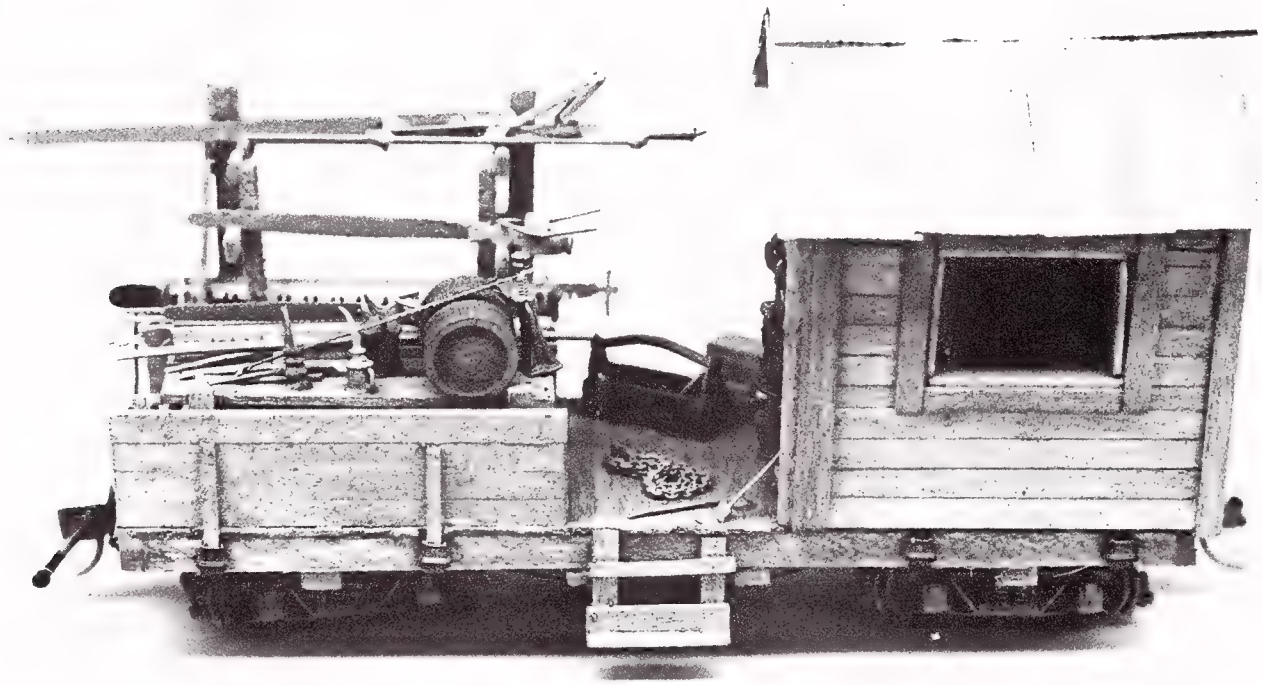
GAZETTE GALLERY

Edited by Gene Deimling

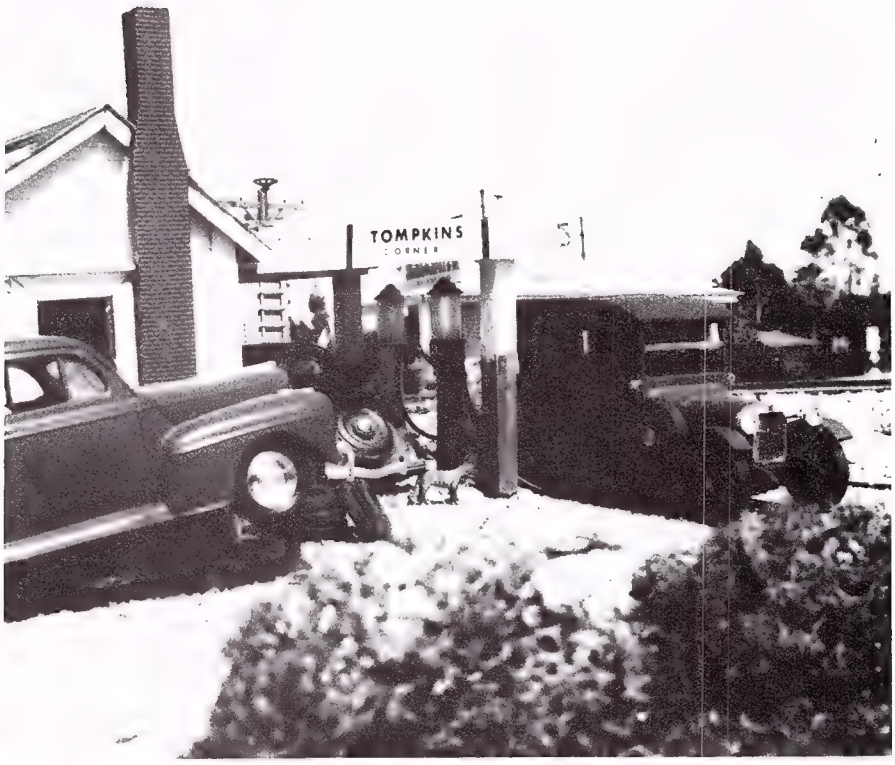
Mic Greenberg has skillfully adapted a standard gauge car design to build this interesting On3 model. Construction of the original design was covered in my article in the Jan 1976 **GAZETTE** (out of print). Mic reduced the size of the lumber to go along with the reduced size of the narrow gauge car. A Grandt On3 truck was cut up to yield the journals. *Photo by Mic Greenberg.*



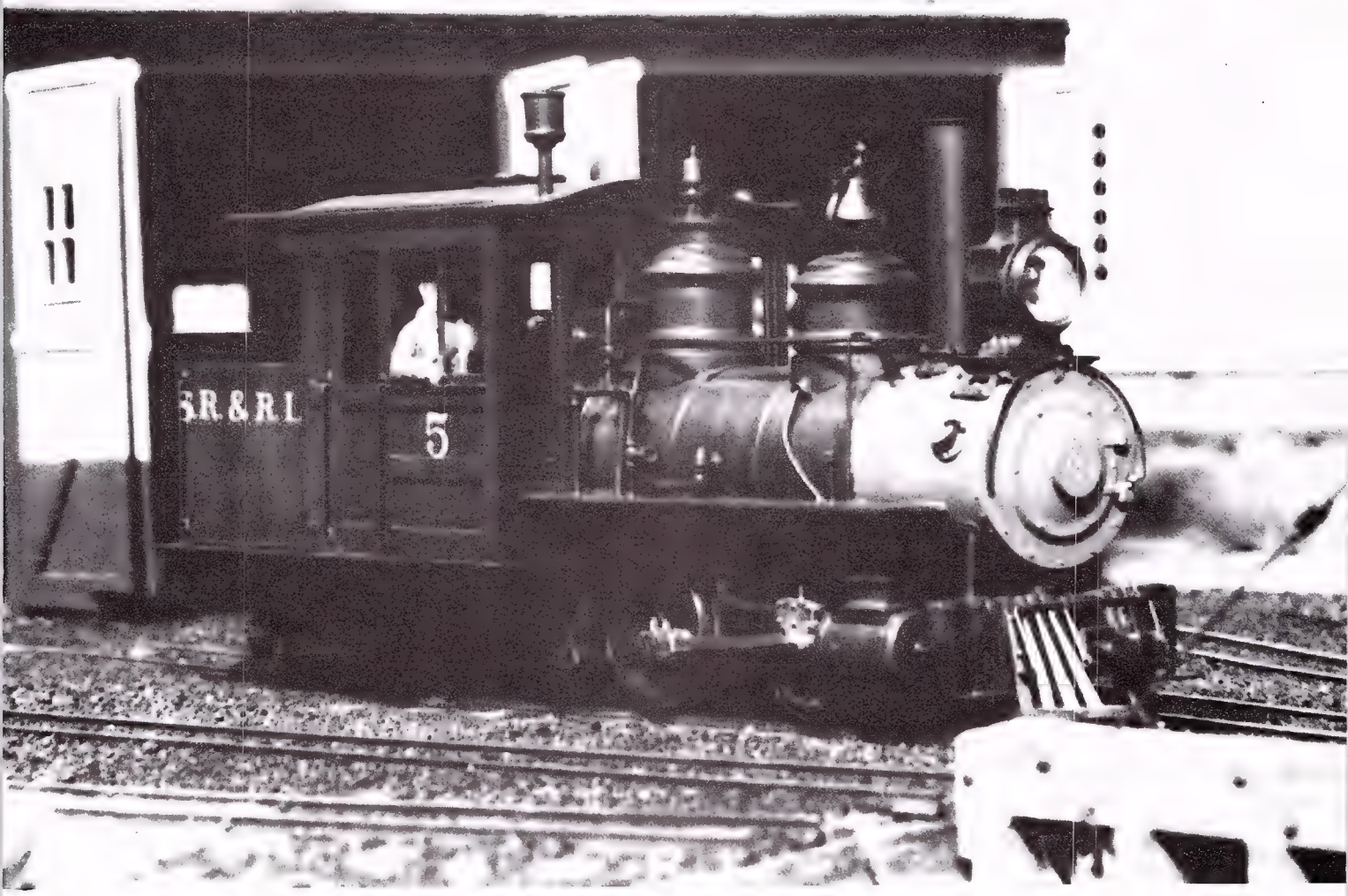
This interesting HOn3 model was based on an advertisement which appeared in the **GAZETTE** for the Original Whistle Stop Kit Company. The model was scratchbuilt using the time honored traditional method of board-by-board construction. The numerous details come from Evergreen Hill, SS Ltd., Grandt and home made molds. The model was weathered to produce an aged effect. *Photo by Dr. Allan Kaufman.*



L. Gregg Tompkins built this interesting scene for his quarter inch standard gauge layout. The gas station is scratchbuilt and is patterned after one built by his grandfather in 1922. The pumps are from Evergreen Hill and the vehicles are from Matchbox and AMT. *Photo by L. Gregg Tompkins.*



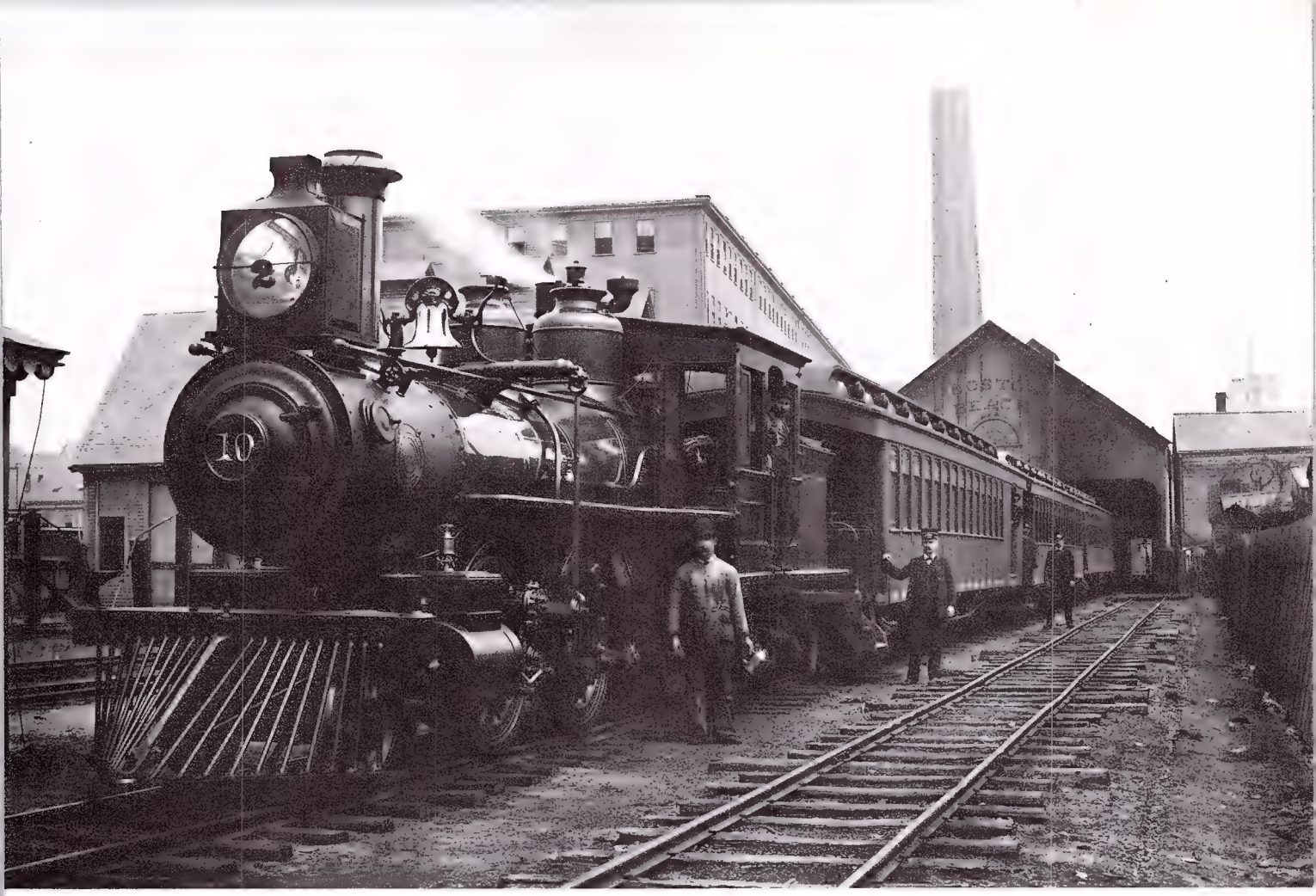
SR&RL #5, a Custom Brass Portland Forney, has gone through several changes such as a vacuum brake muffler and added pipes. Pete Watson made these changes and added wipers to pick up current from the insulated drivers. Pete photographed the model on his On2 layout. *Photo by Peter Watson.*



East Boston at Orient Heights in 1907. What an un-narrow-gauge-like scene this is. Look at that signal in the foreground and those large shop buildings. The clutter is also fascinating. *Photo, collection of Robert Stanley.*

Opposite top:
Another vintage scene. Note the fancy trim on the roof at the extreme left of the photograph. The old wooden industrial buildings are also worth noting. The covered station and wooden fence would enclose a scene beautifully. This shot was taken at Lynn, Massachusetts in 1887. *Photo, collection of Robert Stanley.*

Opposite bottom:
An early view of the "Jupiter". Max Gray imported a locomotive like this in On3 back in the early 1960's. *Photo, collection of Robert Stanley.*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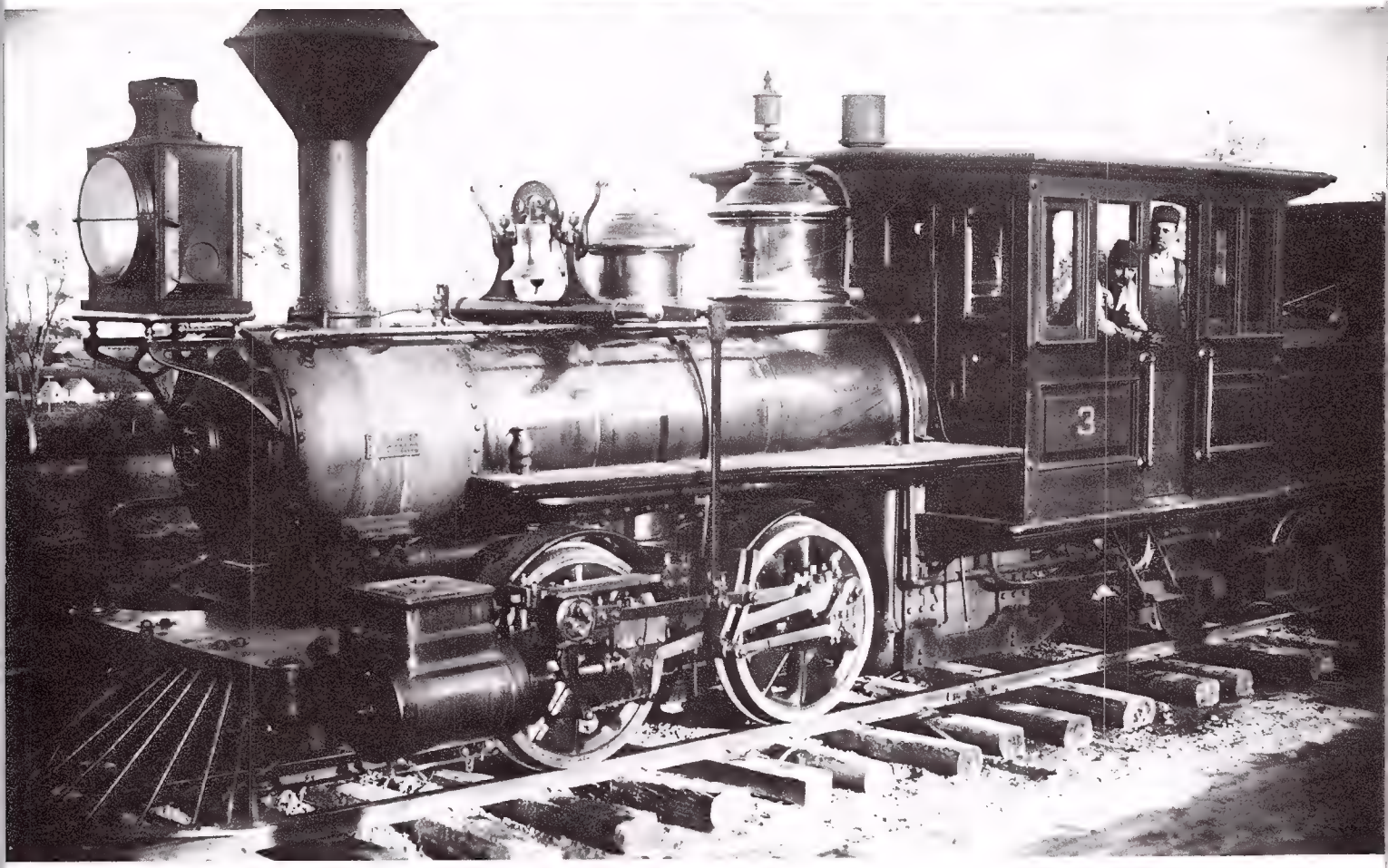
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Coming from Sunset Models...

Southern Pacific fans, especially those of the "narrow gauge fraternity," the SP numbers 8, 9 and 18 are due in late spring. All three of these famous locomotives will be available in On3 scale with all of the fine detail and performance character that is representative of all Sunset Models' locomotives.

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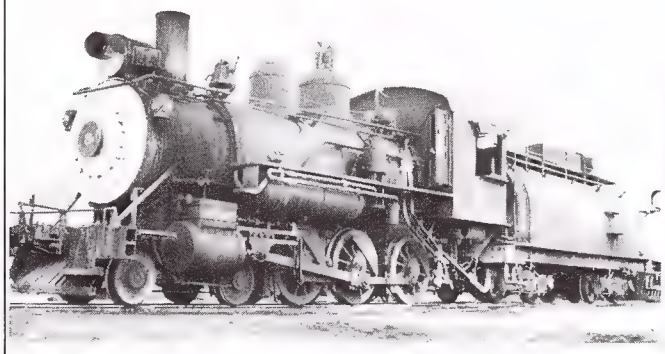

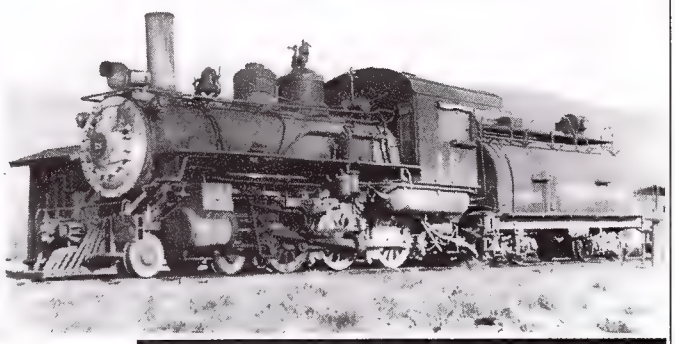

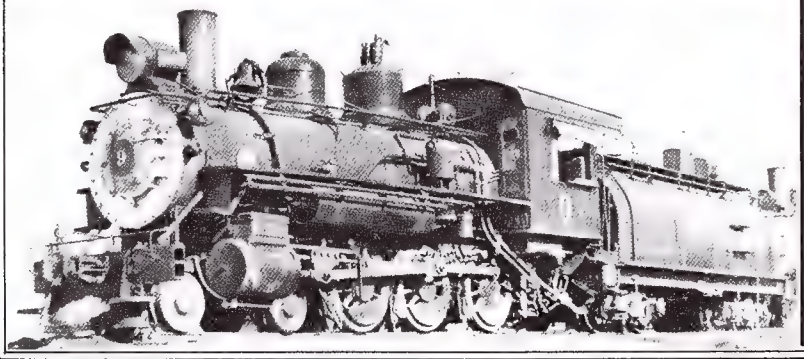

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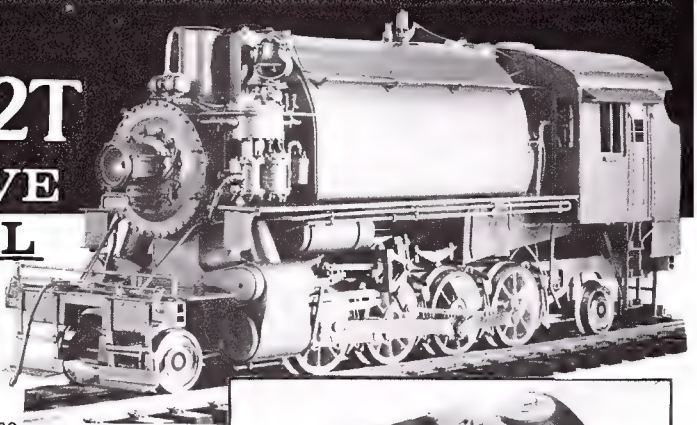

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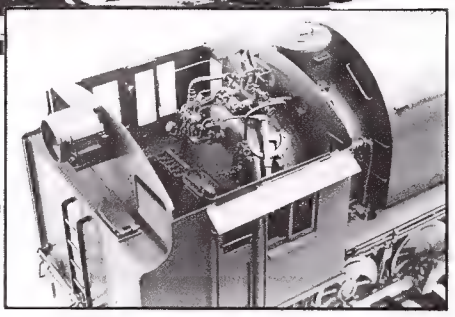

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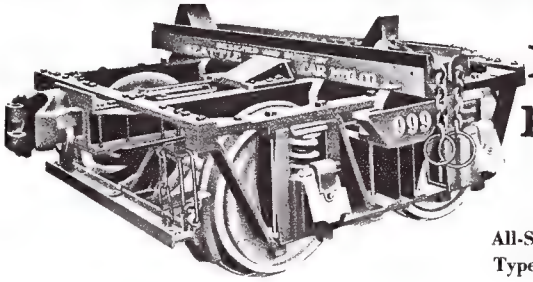

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Book Reviews

Ron Tarjany on Modular Railroading by Ron Tarjany. Tarjany Publications, P.O. Box 46, Calabasas, CA 91302, 1980, 67 pages.

Ron Tarjany has come up with his second book. This book covers the concepts and construction of modular model railroads. It is based on Ron's own experience and is clearly written and well illustrated. There is a chapter on the idea of a modular railways followed by details on how to build a module. A third section describes evolution of a specific modular scene called the Medea Creek Railroad. There is also an informative chapter on HOn30 locomotives and rolling stock. The last section discusses corner modules so your scenes can "get together".

This book has something for the beginner and the experienced modeler. It is written so clearly that you should have no trouble following the instructions for building a module. I am very glad to see this subject covered so well since the **GAZETTE** has been promoting the idea of detailed scenes as a valid form of model railroading since its inception. Ron's latest book is available from the publisher at P.O. Box 46, Calabasas, California 91302 or from your local dealer. It sells for $7.95. *Bob Brown.*

The Brown Book, The Complete Guide To Buying and Selling HO Brass Locomotives by R.A. Brown. Darwin Publications, 1980. 850 N. Hollywood Way, Burbank, CA 91505. Softcover, 132 pages, illustrated, $11.95.

If you are interested in collecting HO brass locomotives this is a must purchase. The author of this book has compiled a real textbook on HO brass collecting. The first section of the book deals with condition, painting and weathering, and shipping and maintenance. The main part of the book is a listing of all HO imported locomotives alphabetically by railroad. There are 67 railroads listed. There is also a miscellaneous section with the non-specific prototype models listed. There is a section for logging for both geared and rod type engines as well as a special narrow gauge listing. Diesel, gasoline, and electric locomotives are also listed. Each railroad has a chart listing the various locomotives imported, the wheel arrangement, owner, class and type, importer, builder, catalog number, quantity imported, years imported, list price, resale value in mint and average condition and a remarks section. Not all the information is filled in on all the locomotives. There are numberous black and white photographs illustrating many of the models. This is a list of only HO brass models, nevertheless, I found it well worth reading. It is a valuable reference work and will be valuable for the brass locomotive collector. *Bob Brown.*

Rails to the Mines, Taiwan's Forgotten Railways by Charles S. Small, Railroad Monographs, 1978 Greenwich, CT. Softcover, illustrated, 61 pages, $6.50.

Rails to Doomsday, The U.S. Army's Corregidor and Manila Bay Railroads by Charles S. Small, Railroad Monographs, 1980, Greenwich, CT. Softcover, illustrated, 77 pages, $10.00.

Both of these books present unique and unusual railroads. The **Mines** book describes the little railroads of Taiwan. Several of these lines were gravity powered one way and people powered the other. It seems each person had his own four-wheel car and went scooting along the railway on his way to market. Several of the railways were steam or diesel powered.

The second book was of more interest to me. It covers the three-foot steam line used to build and service the great guns on Corregidor as well as the extensive traction line which ran all over the island. There are many photos and detailed track plans. There is one mix-up between pages 8 and 12 in the text. The book is really a very good coverage of the history of this famous fort and there are many photographs of the various gun emplacements. I enjoyed the book since it catered to my interest in railroads as well as my long standing interest in the early history of World War II. Both books are available directly from the author at 11 Dandy Drive, Cos Cob, CT 06807. *Bob Brown.*

Pacific Fast Mail Catalog
Pearsal, Mike (designer).
The Pacific Fast Mail 15th Edition Catalog.
PFM, Edmunds, Washington, 1980.
(20 pages)

PFM has their new catalog available for $3.00. Many modellers collect these beautifully done booklets and back issues become very valuable. The catalog consists of 20 pages of one color photos of PFM locomotives and cars. Some of the locomotives are shown in brass but many are shown painted. Most of the models are displayed in realistic scenic settings. I have always found these catalogs enjoyable to look through and they can also serve as excellent painting guides for some of the models shown. *Bob Brown.*

Narrow Gauge, The Story of the Boston Revere Beach & Lynn Railroad by Robert C. Stanley. Boston Street Railway Association, Inc., 1980, P.O. Box 120, Cambridge, MA 02138. Softcover, 120 pages, illustrations, $9.95.

The Boston Revere Beach & Lynn was a unique narrow gauge railroad. It was conceived in 1875 which made it a vintage railroad. It was built to connect the suburban city of Lynn with a ferry connection for Boston which made it a commuter railroad. It ran Bogie type engines almost exclusively. These were known locally as "coffee roasters". It owned several ferry boats and ran its trains onto a wharf which gave the railroad a great maritime exchange. The line ran through an early industrial section not typical of most narrow gauge railroads and on into the 1930's as an electrified 600 volt commuter line. If you put these elements together you have a wonderful concept for a model railroad. Robert Stanley has brought many facts together in his new book. By his own admission his book is not a complete history of the BRB&L but it does give the modeler a complete look at the line. The book comes with two plans in a cover pocket. One is for a passenger coach in ¼ inch scale and the other is for Mason Bogie #14 drawn in ½ inch scale. The book is very complete and has 13 chapters covering the development of the road. There are seven sections in the appendix including rosters and a chronology. There are three maps and the plans mentioned above. I enjoyed this book and I am sure you will. It's good reading and the selection of vintage photos are a real pleasure. In addition to the address given above the following source is listed. You may want to write to Antique Graphics Ltd., P.O. Box 56, Medford, MA 02155. *Bob Brown.*

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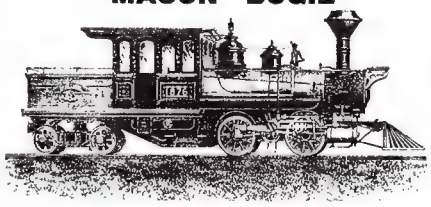

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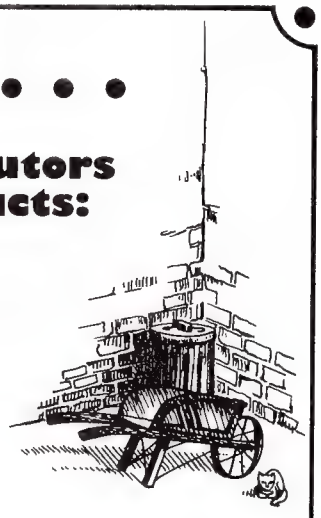

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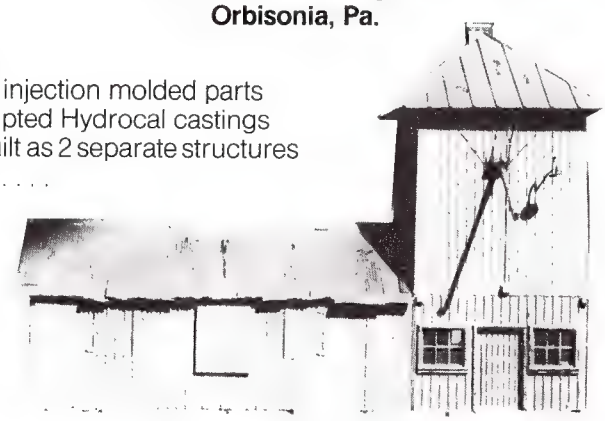

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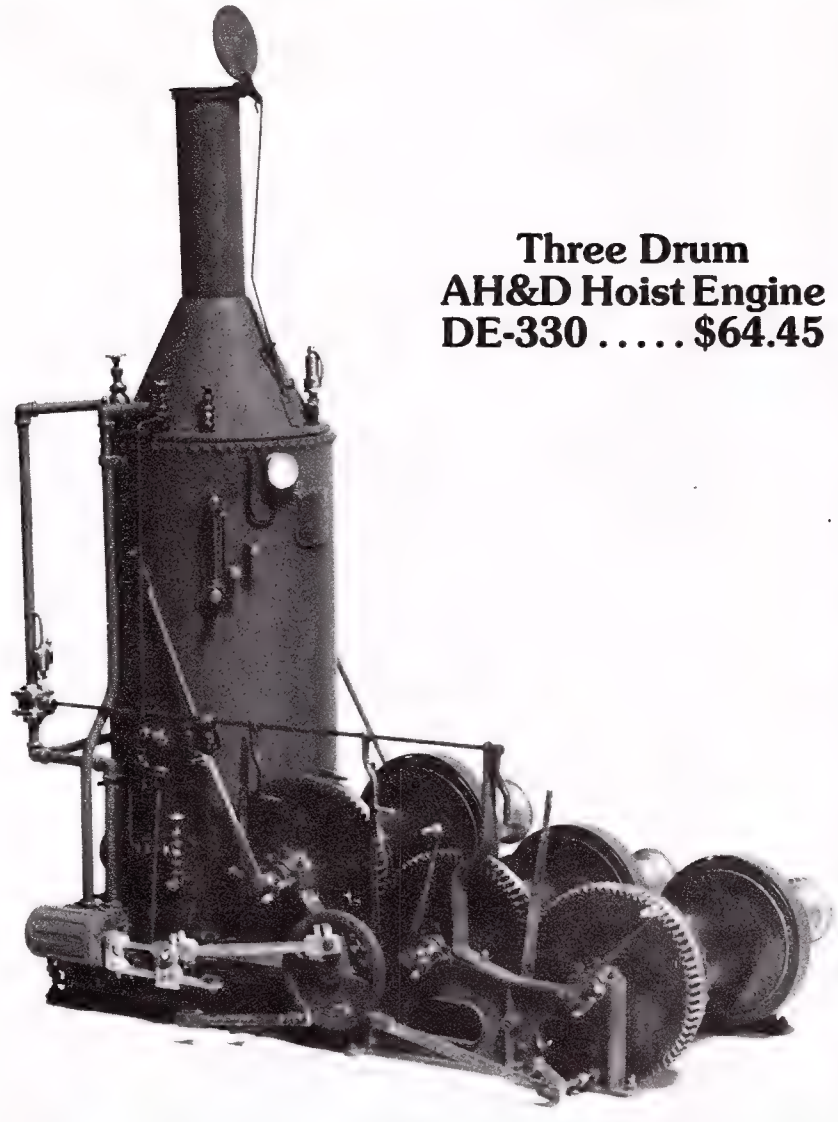

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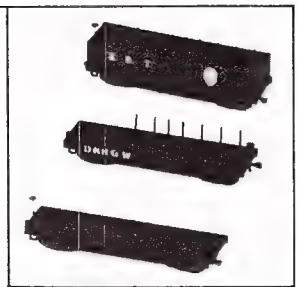

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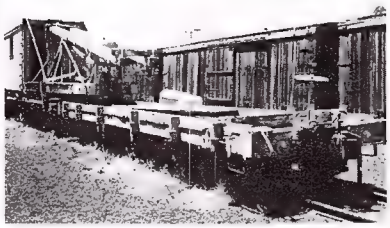

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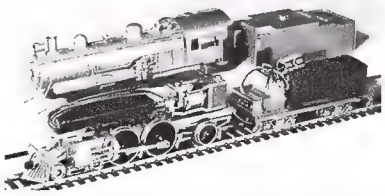

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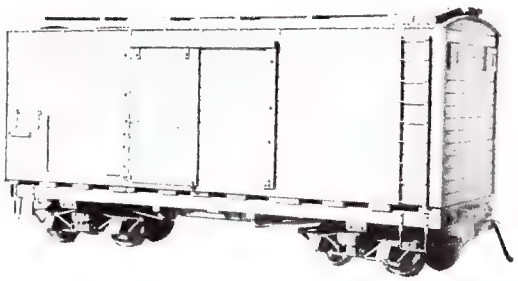

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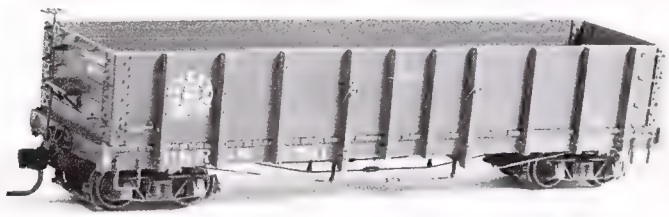

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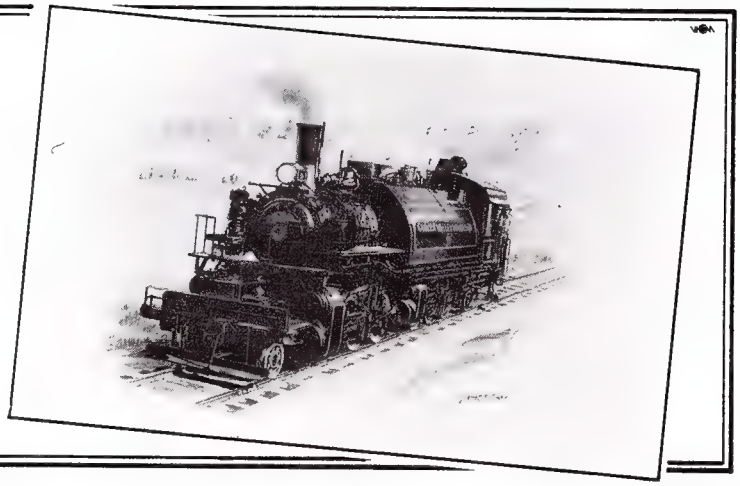

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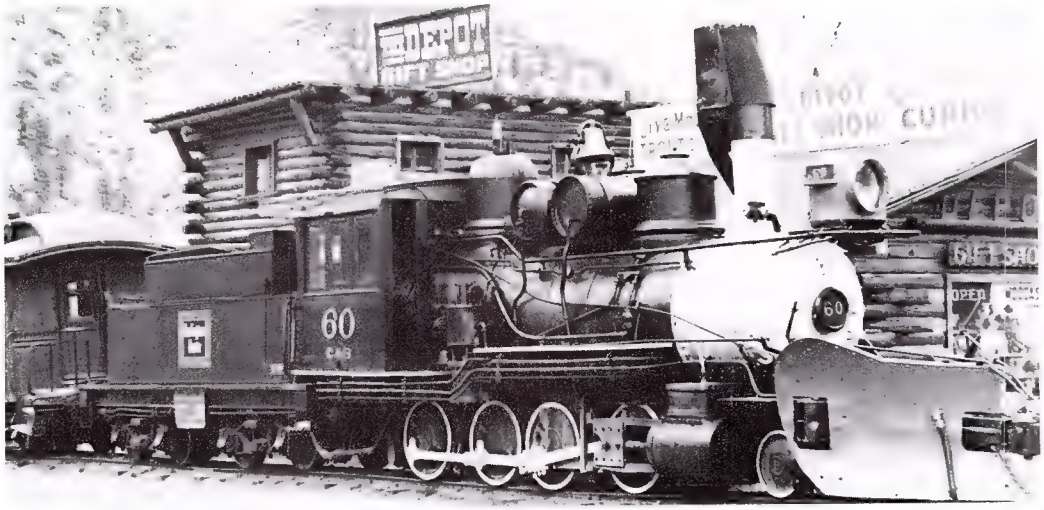

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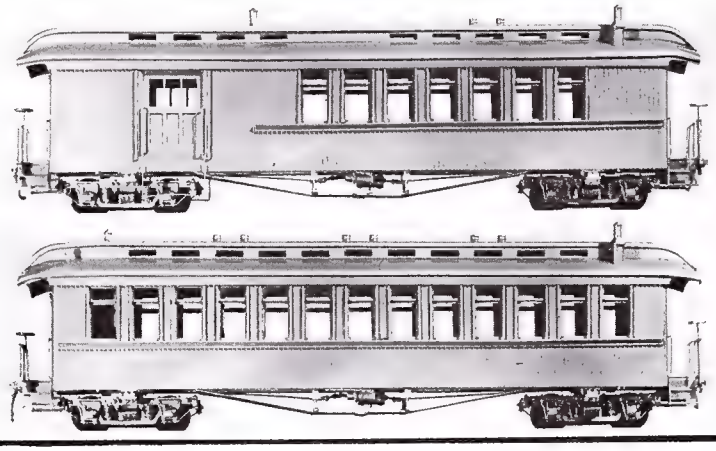

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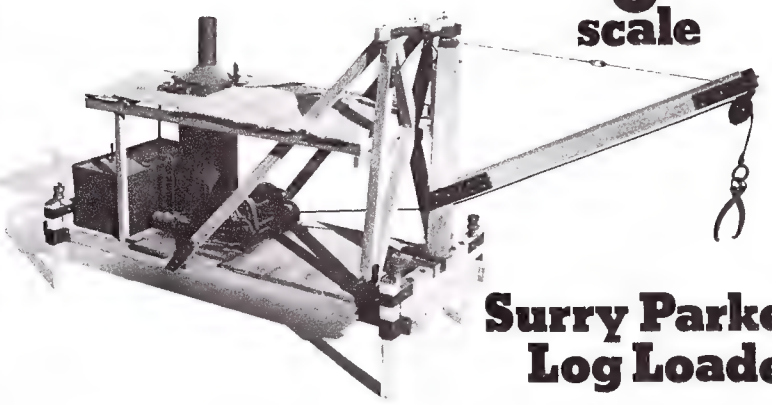

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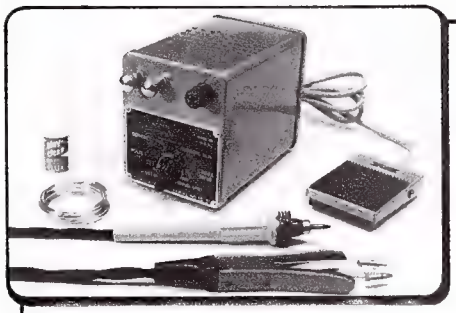

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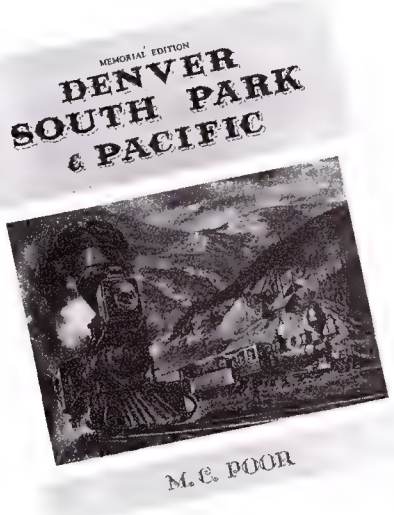

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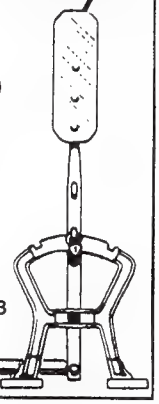

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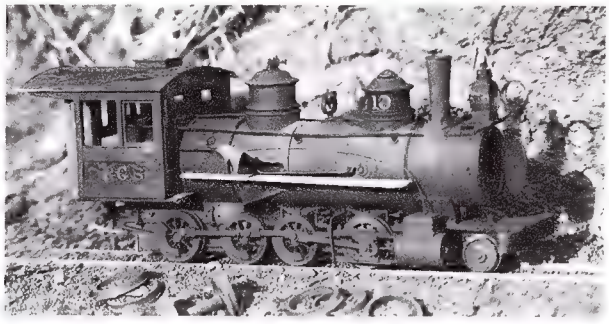

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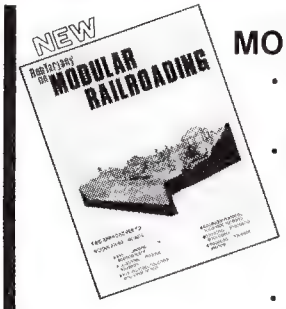

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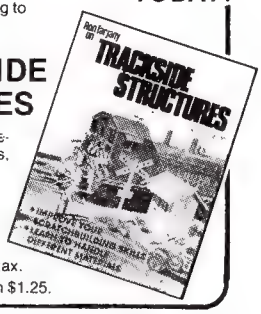

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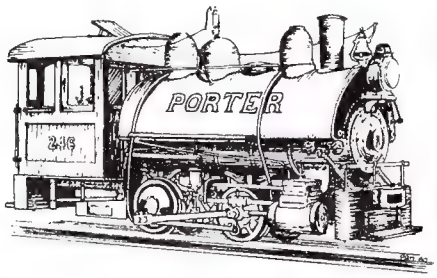

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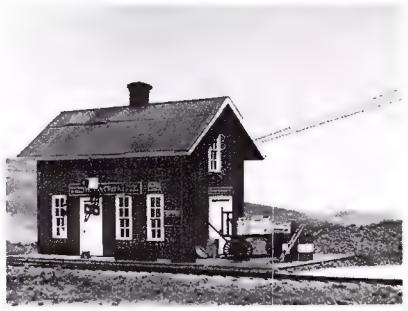

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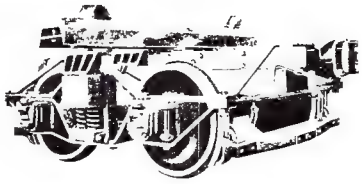

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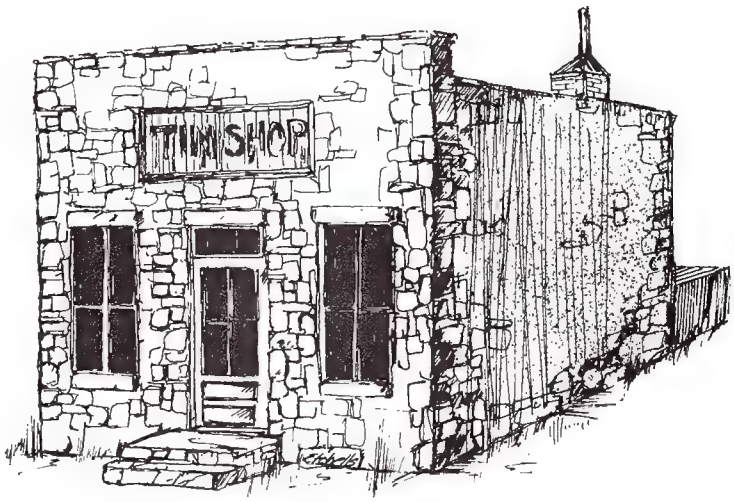

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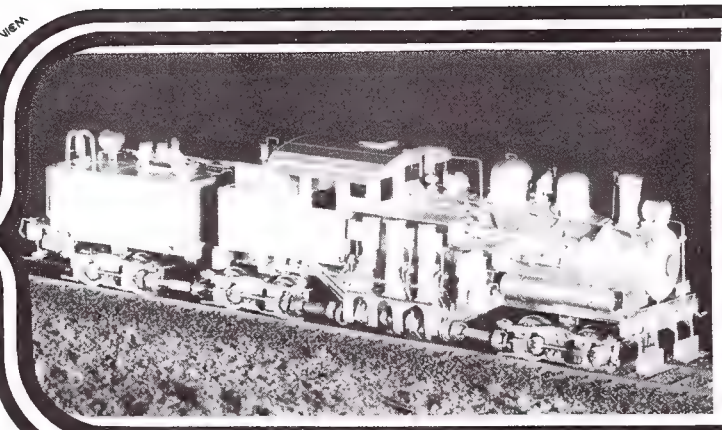

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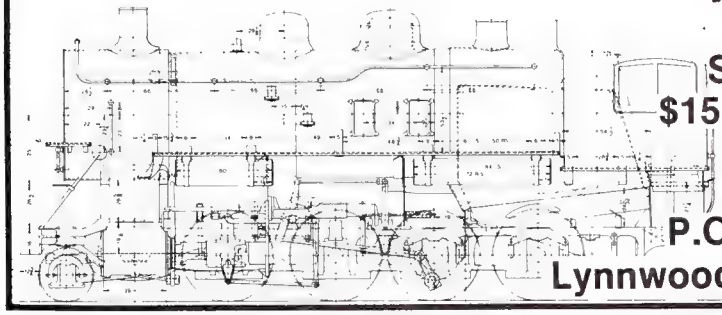

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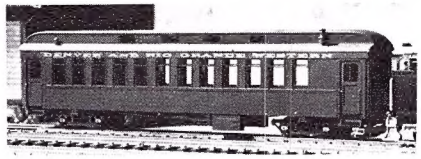

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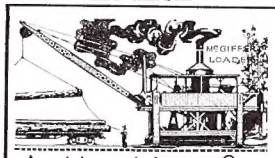
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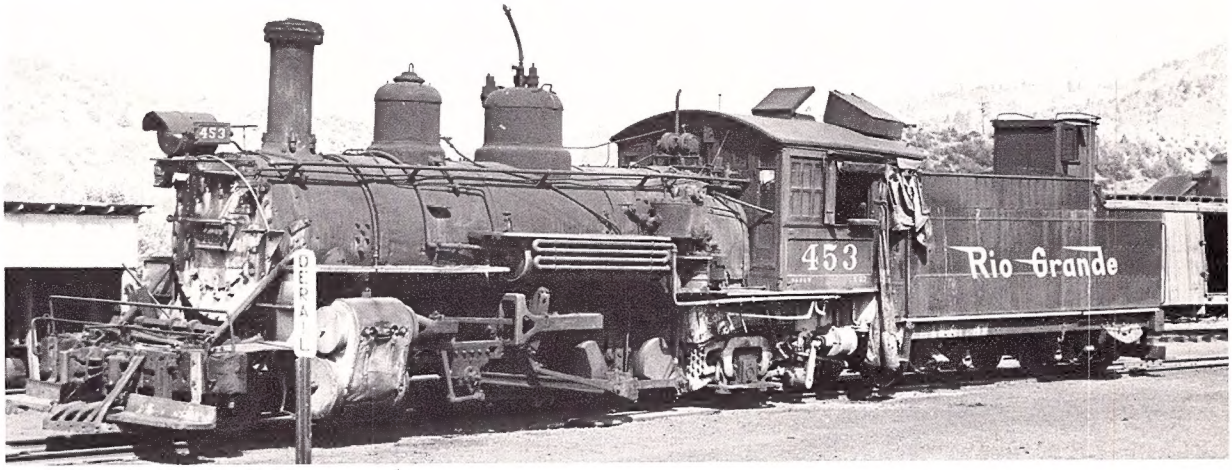

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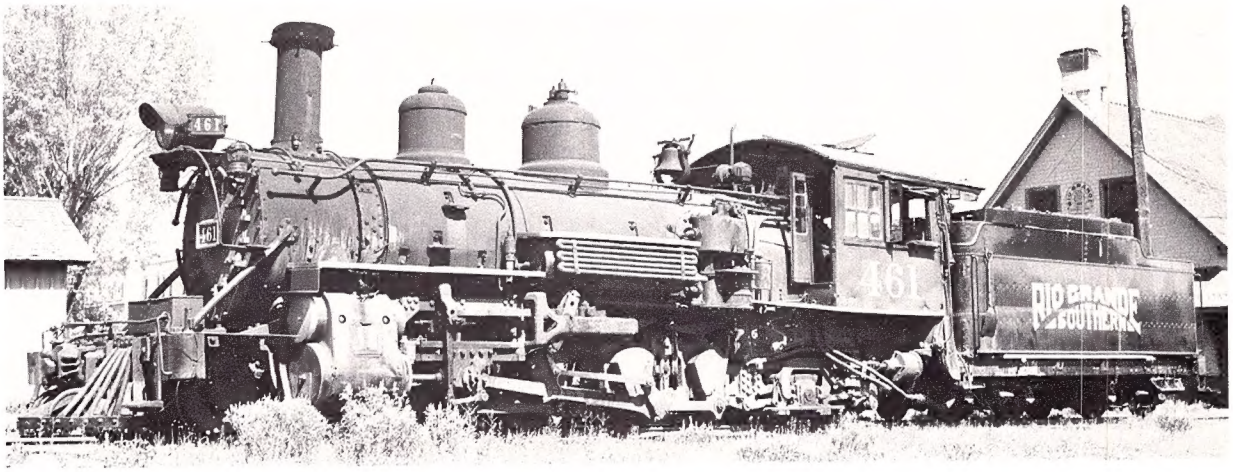

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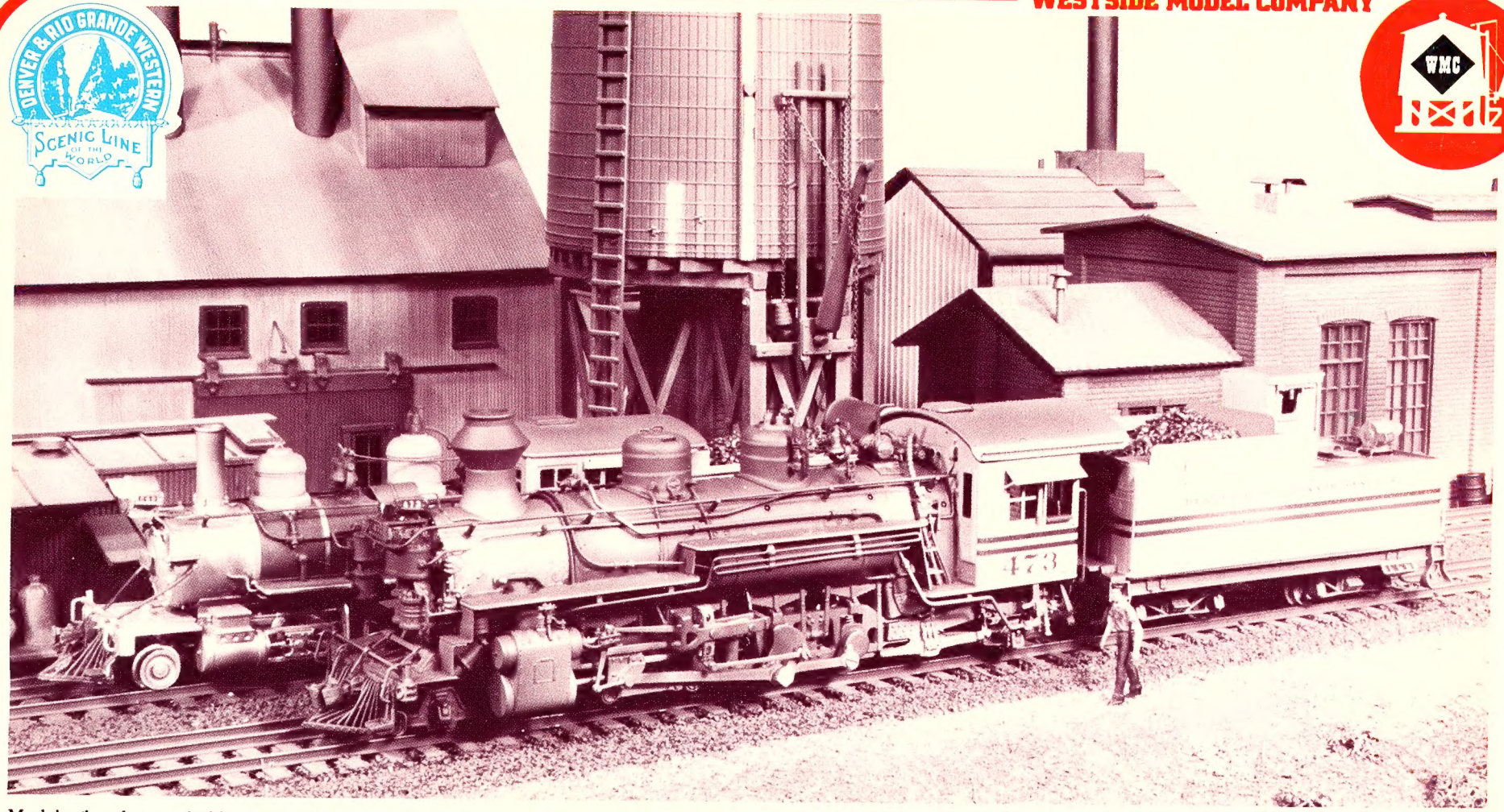

Model railroading is a hobby that has been enjoyed by millions of people since before the turn-of-the century. We have all seen the Ives tinplate engines; the cast iron "you push it with your hand" no track specials that looked exciting under a Christmas tree; the little Marx windup engines and great names like Lionel and American Flyer. **Those were toys!**

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The engine in the background of this Paul Jansen photo is another of those pieces of timeless perfection by Westside — the C-16. For years this engine has been imported by the thousands, each time with more improvements than the prior model. They are hard to find, for sale this is, because so many are in operation on narrow gauge railroads all over the world. The K-28, however, is at your local Westside dealer.

K-28 473 was painted by Chuck Givens.

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